INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT - REACHING 110 COUNTRIES - OCTOBER 31, 1998



DreamWorks Hopes To Crown Three 'Princes'

BY CATHERINE APPLEFELD OLSON WASHINGTON, D.C .- Although it is not quite on the

same page as Moses parting the Red Sea, Dream-Works Records is orchestrating

an unprecedented feat of its own by simultaneously releasing three albums to accompany the animated fea-(Continued on page 87)

KRS-One Tapped As Reprise VP To **Boost Rap Roster**

BY ANITA M. SAMUELS LOS ANGELES-In an effort to increase the presence of R&B/hip hop music at the label, Reprise





has named Kris Parker VP of A&R. Parker is better known as Jive recording artist KRS-One. "If there's one thing I have been

(Continued on page 97)

HOUSTON FINDS A NEW GROOVE WITH ARISTA SET

HOUSTON

Vid Duplicators Take On Distribution

BY MELINDA NEWMAN LOS ANGELES-When it came time to make her first non-soundtrack-based album in eight years, Whitney Houston knew she needed songs that reflected where she is

the syrupy kind of vibe," she says. "I just didn't feel like singing about 'I Will Always Love You.' I'm a working mother, I'm a

wife, I'm an artist. There are so many things that go into that, and it's not always like. Everything is

beautiful in its own way." Indeed, "My Love Is Your Love,"

coming Nov. 17 worldwide on Arista, features many songs that reflect the downside of love, being hurt, and, ultimately, seeing the light on the other side, While

there are positive love songs on the album, including the reggaetinged title track, written and produced by Wyclef Jean, none are dewy-eyed. When asked if she

could have made such a street-smart, but not disillusioned, album five years ago, Houston emphat-

ically answers no. ILLBOARD EXCLUSIVE "I was much younger. I'm a lot more learned and a lot wiser about (Continued on page 86)

double-cassette

title and delivering

them in approxi-

mately 500,000 cartons on 900 trucks

to 6,500 retail locations in the U.S.

The numbers in-

clude sizable ship-

ments to distribu-

tors that parcel out

had the titanic job of duplicating an

estimated 20 million copies of the

Unusually Full Necember Slate BY ED CHRISTMAN NEW YORK-Record labels

Labels Offering

have figured out a unique way to cap what already is being acknowledged as the biggest

RETAIL NEWS

slate of blockbuster releases ever issued during a holiday selling season: They're putting out even more records in December, a month that in past years has only occasionally seen a new (Continued on page 88)

Arista's Profile Buy Widens Its Current. Old-School Rosters

BY CARRIE BELL

LOS ANGELES-Arista's purchase of the Profile Records name, catalog, master recordings, and current



RISTA

artist contracts further strengthens the record company's already-strong

connections in the rap arena, where it also maintains successful deals with Bad Boy and LaFace Records. "This is a huge score," says Lionel Ridenour, Arista's senior VP of black

(Continued on page 97)

(Continued on page 90)

RY SETH GOLDSTEIN NEW YORK-Paramount Home

Video may have had the easy part. It sold to retailers more than 25 million copies of "Titanic"—the highest- grossing movie of all timewith a national audience eager to

Duplication/fulfillment house

copies to their accounts. Deluxe Entertainment Services





IT'S ALLX



Self-titled debut album TRIPLE PLATINUM...and counting. brand new HOME FOR CHRISTMAS album and

*N THE MIX The Official Home Video in stores November 10

*RADIO: I Want You Back - TOP 5 Tearin' Up My Heart - TOP 5

(God Must Have Spent) A Little More Time On You

Impact: October 26

*MTV: #1 REQUESTED VIDEO (Tearin' Up My Heart), 30-Minute *NSYNC Special, featured on upcoming

House Of Style, winning basketball team on

Rock & Jock, hosted Total Request

Upcoming appearances on Macy's Thanksgiving Day Parade,

ABC Christmas Special, Disney Christmas Special,

Kathie Lee Christmas Special,

Walt Disney Christmas Parade, Ricki Lake Show, Billboard Music Awards (Best New Artist and Best

Dance Video Nominations)

*PRINT: Featured in upcoming issues of Rolling Stone, Spin,

Entertainment Weekly, Teen People, YM, Mademoiselle, Teen

*ON TOUR: With JANET JACKSON October 14 - 28

*NSYNC headlines its own national tour November 20 - January 21







Billboard

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RSAsi Savio (Experiment Ch

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ciate Publisher/International: GENE SMITH (Europe: Christine Chinetti, Ian Reminer 44-171-323-6686 Psevilo/Australia: Linda Marich 612-9440-7777, Fax: 612-9440-7788.

urope. Christine Chinetti. Ian Reminer 44: 173-323-4686 sortic/Austriale. Lenda Marich (5) 2940-7777. Face (12) 9440-77 , faix Remior, 213-600-317. Linda Bongueseri, col. 1-5/0056, Faz. 031-570485 i: Flancos Millel, 331-1459-2933 Wheet Casal Labar Diany Outrel 213-782-6250 carCurbhosan: East Ward Red.; Phonefia 964-929-9120

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PRODUCTION

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ADMINISTRATION
Distribution Director: Edward Skibs
Skibs, Brigette Wellace
Credit: Shiwan Narion
Assistant to the Publisher: Silva Skin

PRESIDENT & PUBLISHER: HOWARD LANDER SILLBOARD OFFICES

Nashvilla 49 Music Square W. Nashville, TN 37203 615-321-4290 fm 615-320-0454 Sames to 27.2: 53.6 5095
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Director of Strategic Development: Ken Schlage
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PolyGram Posts Music Sales Growth

Third-Quarter Results Issued As Two Execs Exit Prior To Seagram Buyout

LONDON-For PolyGram's curtain-closing performance, the cast and crew worked hard to put on a memorable show, even as some of them considered their next engagements.

The company announced its third-quar ter results Oct. 21. in the last financial report before it is acquired by Seagram assuming there are no hitches in the \$10.4

billion takeover) in December. The announcement comes as two executives have revealed plans to leave the company.

Music operating income was up 44% during the period to 248 million guilders (\$122) million), on a 4% sales increase to 2.17 billion guilders (\$1.07 billion), compared with the same period last year. "Our results demonstrate that we remain focused," said PolyGram CEO Jan Cook in prepared remarks accompanying the figures for the three months that ended Sent. 30

Cook was not available to elaborate on his comments which included thanks to management colleagues and employees "for continued commitment and dedication . . . particularly during this ongoing period of transition." Chief executive of PolyGram since

June, Cook is expected to retire next year. The company's combined music and movie sales were \$1.31 billion, down from \$1.38 billion a year ago. Operating income was \$84 million, up from last year's \$67 million. On its own, however, the filmed en-

tertainment division turned in an operating loss of \$38 million, compared with a loss of \$21.6 million last year, on revenue of \$245.3 million, which was up from \$209 million. For the first nine months of this year, PolyGram group sales were \$3.6 billion,

down from \$3.8 billion in 1997, and operating income was \$138 million, compared with \$295 million a year ago. PolyGram said the "impressive" rise in

this year's third-quarter music operating income was due to stronger international and local releases, lower marketing costs, and the continued benefits of the restructuring implemented in 1997. "At the beginning of 1998," commented

Cook, "we announced that our music release schedule was weighted towards the second half."

He cited Sheryl Crow's "The Globe Ses-sions," which sold 1.5 million units during the quarter, as well as titles by Jay-Z, Kelly Price, Kiss, and the Bee Gees, Strong local releases were by Japan's Glay, the Netherlands' Marco Borsato, France's Manau, and Brazil's Terra Samba and E.O. Tehan, Shania Twain's "Come On Over" moved 1.3 million pieces during the period to reach cumulative sales of 7.2 million.

Some senior PolyGram executives say that fourth-quarter momentum is strong. too. In addition to current sellers, there are greatest-hits packages from U2 and Dire Straits, as well as new albums by Bryan Adams, Metallica, Jonny Lang, Andre Rieu, and Zucchero. Scheduled film releases for the rest of 1998 include the international rollouts of "What Dreams May Come" and "Elizabeth" and the opening of "Very Bad Things," starring Christian Slater and Cameron Diaz.

Breaking out quarterly results by region, PolyGram said North American sales increased 33% from 1997. Asia's sales were down 21% and operating profit fell, but the region was profitable for the first nine months of the year, according to the company, thanks to business in Japan and Taiwan. European sales grew by 5%.

While most of PolyGram's 12,000 employees wait for life under Seagram, some have made other career decisions. One of the company's most senior executives. Rick Dobbis, is leaving after eight years (Billboard Bulletin, Oct. 16). Since Januarv 1995, he has been London-based president of PolyGram Continental Europe, the major's most profitable geographic region. Prior to that. Dobbis was New York-based

president of the PolyGram Label Group. Dobbis, 48, told Universal Music International president Jorgen Larsen of his decision Oct. 8. Aside from former Poly-Gram president/CEO Alain Levy, he is the highest-ranking member of the Netherlands-based company's international management team to depart ahead of the Seagram acquisition. "It is my intention to move back to the States," Dobbis says. "I was made an offer [by Universal], I considered it, and I decided to leave."

LARSEN'S ROLE EXPANDS Larsen is expected to add management

of "UniGram" in Europe to his existing responsibilities on a temporary basis. This means that the heads of PolyGram's conti-(Continued on page 93)



Portrait Of The Artist. After a Sept. 25 performance with her father at New York's Carnegie Hall, Anoushka Shankar, the 17-year-old daughter of sitar virtuoso Ravi Shankar, is congratulated by Angel Records executives. The concert introduced music from har debut Angel/EMI Classics album, which was released Oct. 20. The young Shankar will also be performing at the Nov. 4 City of Hope banefit evant in Los Angales. Shown backstaga at Carnegie Hall, from left, are Gilbert Hetherwick, senior VP/GM of Angel; Anoushka Shankar; and Steve Ferrera. senior director of A&R at Angel.

LETTERS

COMPOSER TO CRITIC

I'm not sure what the protocol is for a composer writing to a critic, but I'm taking the plunge to say thank you. Irv Lichtman's review of our CD, "The Night Of The Hunter" (Billboard, Sept. 26), couldn't have come at a better time or been in a better place. Critics are so often maligned for the damage an unfavorable notice can do; more should be made of what a favorable one can produce. Especially one, like yours, at the very beginning of the process to bring a new work to the stage. We'll be developing "Hunter" at the Goodman Theater in mid-November with Robert Falls directing. Bolstered by your encouragement, the musical is being looked at in a whole new light. Clarke Richardson

Thackeray Falls Music Co. New York

SINGLES VS. ALBUMS?

I would like to respond to a statement made by Jim Caparro, president/CEO of PolyGram Group Distribution (Billboard, Sept. 5), stating singles are down because of the configuration being less attractive to consumers. His comment shows how out of touch record company executives are when it comes to their own products and the satisfaction of their customers. Several times I have observed frustrated teens and adults in my local music store grilling clerks and/or walking out empty-handed and bit-ter when they realize their favorite song is unavailable as a single. The record companies think consumers have no problem forking over \$17 for a full-length CD so they can get that one song they want. No thanks. It would be more understandable if record companies were releasing the first one or two hits as commercial singles and then reserving the rest for radio hits. Unfortunately, marketing and promotion staffs often seem unable to produce more than one hit from an album. Are we to pay \$17 for full-length CDs from the likes of Sugar Ray, Chumbawamba, Cam'Ron, or Sparkle when all we really want is one great hit? As for record companies' arguments of sales cannibalization, how come many of the biggest-selling albums of all time ("Thriller," "Hysteria," "janet., "Cracked Rear View") had multiple commercial hits released and still sold albums by the truckload? You're ticking off formerly loval music buyers and shutting out young consumers with less disposable income.

James T Sanches Sacramento, Calif

Letters operating on this pure serve as a forum for the expression of views of general interest. The entrions offered here are not necessarily those of Billhoard or its management. Letters should be submitted to the Letters Editor Billboard, 1515 Broadway, New York, N.Y. 10006.

No. 1 IN BILLBOARD · THE BILLBOARD 200 · 94 VOL 2. HARD KNOCK LIFE • JAYZ • III CLASSICAL 37 * ARA - THE CITERA ALBUM • A CLASSICAL CROSSOVER # BACK TO TITANIC LONDON SYMPHONY OROHESTRA (HORNER) * SONY CLASSICA COUNTRY * COME ON OVER . SHAMA TWAIN . MIRCUIT HEATSEEKERS . WHITEY PORD SINGS THE BILLES . EVERLAST . TOMAY BOY JAZZ AZZ FOR THE CLIET TIME: OU SE ASSTRETS A 12 MET JAZZ / CONTEMPORARY WILL DOWNING & GERALD ALBRIGHT + VENE FOREOUT NEW AGE * PAINT THE SKY WITH STARS - THE BEST OF ENVA ENTA . REPRISE POP CATALOG * THE HITS + GARTH BROOKS + CAN # VOL 2. HARD KNOCK UPE * JAYZ * FOC A FOLIA / DEF JAM · THE HOT 100 · * THE FIRST NIGHT . MONICA . AREV ADULT CONTEMPORARY * I'LL NEVER BREAK YOUR HEART • BACKSTREET BOYS • AND **ADULT TOP 40** * IRIS * GOO GOO DOLLS * COUNTRY A HONEY I'M HOME . SHANIA TWAIN . MERCUR DANCE / CLUB PLAY ★ CAN'T GET HIGH WITHOUT U JOEY NEGRO FEATURING TAKA BOOM • Suitu DANCE / MAXI-SINGLES SALES A THE BOY IS MINE + BRANDY & MONICA + 40 AND * ESPERANZA - ENRIQUE IGLESIAS - FONOMA RAB * HOW DEEP IS YOUR LOVE DRU HILL PLATURING REDMAN * SLAND / DEF JAM DAP # PUSHIN' WEIGHT ICE CUBE FEAT. MISTER SHORT KHOP • LENCH MOB/ BEST SOI ROCK / MAINSTREAM ROCK TRACKS ◆ PSYCHOLOROLS + MOSS + MERCHIN ROCK / MODERN ROCK TRACKS + 600 600 paus + 1 · TOP VIDEO SALES ·

KID VIDEO

No. 1 ON THIS WEEK'S UNPUBLISHED CHARTS

BLUES

◆ TIPCY ISLE F.K. + KENNY WAYNE SHEPHERD BAND + REVOUSED

CONTEMPORARY CHRISTIAN

◆ THE NUNATION PROJECT • MINK FRANKLIN • SOMO CENTRAL

★ THE NU NATION PROJECT • KIRK FRANKLIN • GOIFG CENTRE

KID AUDIO

* HALLOWEEN SONGS AND SOUNDS • WARROUS ARTISTS • WALLDRIVE

MUSIC VIDEO * ALL ACCESS VIDEO - BACKSTREET BOYS - JAY / ZOMBA VIDEO

> REGGAE * MR. ENERGIZER + GENERAL GRANT + POLYMAI

> > WORLD MUSIC

* COSAS DEL AMOR - ENRIQUE IGLESIAS - FO

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+ CITY OF A

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GUEST COMMENTARY

The U.K. Biz Is Poised To Lead On Global Issues

BY NIC GARNETT Leaders of the international recording

industry gathered Oct. 21-22 to review our industry's progress on the two most pressing priorities on the agenda of the International Federation of the Phonographic Industry (IFPI): the fight for the right to do business in the information society and the year-old "zero tolerance anti-piracy strategy launched to tackle the global proliferation of CD piracy.

London, one of the record industry's great commercial and political hubs, was a fitting venue for this meeting of IFPI's main board of directors. On both the rights and the anti-piracy fronts, our industry's efforts are now beginning to see positive results. But there remains a huge amount to do, and the need for decisive political support at the international level has never been more critical. The U.K. is ideally placed to take up this gauntlet-to help achieve globally for usic industry what it has impres sively helped achieve at home. The U.K.'s

The U.K. is ideally placed to help achieve globally for the music industry what it has helped achieve at home'

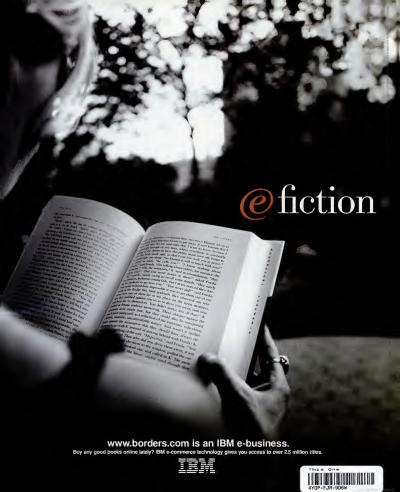
Nic Garnett is director general of the Inter-national Federation of the Phonographic

music industry is an economic triumph, earning some \$2 billion in export revenue alone. U.K. government policies, as initia-tives such as the Music Industry Forum show, are now permeated with the priorities of creative industries such as music. These are policies our industry needs to see exported internationally—particular-ly in the European political ephere where the U.K. has a very significant influence.

In particular, we warmly welcome the government's evident commitment to having the U.K. play a leading role in electronic commerce in Europe. This commitment was recently voiced by Peter Mandelson, secretary of state for trade

and industry. How can British leadership best serve the providers of the creative content that will be the lifeblood of this new environment? First, U.K. leadership is vital in securing the proper copyright framework (Continued on page 36)

Commentaries appearing on this page serve as a forum for the expression of views of general interest. The opinions offered here are not necessarily those of Billboard or its management. Commentaries should be submitted to Commentary Editor Marilyn A. Gillen, Billboard, 1515 Broadway, New York, N.Y. 18036.



Fox Plans Animated King Video For Kids

BY EILEEN FITZPATRICK

LOS ANGELES-Numerous documentaries and films aimed at adults have chronicled the life of Martin Luther King Jr., and now 20th Century Fox Home Entertainment is prepping a new animated direct-to-video program about the civil rights leader for the

kids' market. Motown will release a companion soundtrack that will feature classic hits, as well as new songs

penned by Diane Warren. The video, called "Our Friend, Martin," will be in stores Jan. 12, 1999, to coincide with the national King holiday Jan. 16 and Black History Month in February, The video will carry a suggested retail price of \$14.98.

The King family was interested in finding a way to reach kids, and this is a terrific way to do that," says Fox VP of corporate communication Steve Feldstein. "It doesn't preach and takes what was relevant in his lifetime and

makes it relevant to today's kids." Launching new kids' product has become tougher since retailers have opted instead to mainly stock well-proven performers like Barney and Disney product. But Fox president Pat Wyatt says the supplier has a proven track record with videos in the African-Ameri-

can market "Fox has had great success with titles like 'Soul Food,' and as a studio, it's one of our target audiences," she says. "But this title is not exclusively for the African-American market; it's really for all

The 61-minute video, which incorporates archival footage of King, is about a group of presentday sixth-graders who are trans-

(Continued on page 89)

Euro Societies Decry U.S. C'right Bill

Groups Join Forces To Protest Small-Business Royalty Exemptions

LONDON-Europe's authors' rights par with most European territories, bodies and publishers are set to do the rights groups argue that the battle with the U.S. over loopholes in exemption for small retailers, bars, the U.S. Copyright Term Extension and restaurants from paving per-Act (Billboard Bulletin, Oct. 19). forming rights to authors means that European writers will be

The groups are taking issue with provisions in the hill that allow exemptions from royalty payments to certain restaurants, bars, and other business establishments. The authors' and publishers' communities are ready to present a united European front within organisations such as the World Trade Organisation (WTO). While welcoming the extension of copyright terms to bring the U.S. on

deprived of income. The concerns expressed by key publishers and societies add to those first voiced by the Irish Music Rights Organisation on the subject (Billboard, March 28).

Under the bill, passed Oct. 7, U.S. restaurants with less than 3,750 square feet and retail premises with less than 2,000 square feet would be

exempt from paying authors' royalties and composers' royalties on any music broadcast in their premises (Billboard, Oct. 17). Ireland's complaint has already been taken up by the European Com-

mission at the level of the WTO, and the issue could be taken to the World Intellectual Property Organisation. The European rights groups argue that the exemption contra venes the Berne Convention, to which the U.S. has recently become a signatory, and the Trade Related Intellectual Property Rights agreement. (Continued on page 93)



Music and Video Distribution, recently celabrated its first gold record, for "Old School," a collection of R&B-laced dance hits from the '80s, including "All Night Long" by the Mary Jana Girls and "It Takes Two" by Rob Base. Shown with the gold record plague, from left, are Thump executives Mary Dolezal, director of sales and marketing; Bill Walker, president; Pebo Rodriguez, VP/GM; and Leah Song, sales and marketing coordinator,

Old School Cred. Thump Records in Pomona, Calif., distributed by Universal

DeConstruction, Arista Link

Major To Be Label's Sole U.S. Licensee BY LARRY FLICK Mafia, All deConstruction acts will

NEW YORK-Arista Records has inked a deal to become the exclusive stateside licensee for the U.K.-based deConstruction Records

The deal comes on the heels of BMG International's acquisition of the famed danceintensive indie ear-

lier this year (Billboard June 13). The terms of the agreement give Arista sole U.S. marketing, promotion, and distribution rights

GOLDSTUCK

Musicland Posts Gains

for a roster that includes Spiritualized and Beth Orton, while also maintaining an independent deConstruction office, opened in January 1996, to promote and market underground acts like Deep Dish and Monkey

NEW YORK-Buoyed by improve-

ments at its Media Play superstores

and the sales bonanza from "Titan-

ic," Musicland Stores Corp. reports

that operating profit more than dou-

Musicland refocuses marketing

efforts . . . See story, page 68

bled in the third quarter to \$12.7 mil-

Revenue rose only 3.8% in the

lion from \$5.8 million a year ago.

now be distributed by BMG Distribution in the U.S.

The deal will be christened Nov. 10, when Arista releases "Live At The Albert Hall," a two-CD Spiritualized set. In early 1999, the label will also

issue the critically lauded Orton's much-anticipated sophomore effort. "What we're doing is setting up an infrastructure that will optimize the flow of music from deConstruction and serve their constituency well," says Charles Goldstuck, executive VP/GM at Arista.

The independent deConstruction U.S. office, headed by Jake Ottmann and Ben Weber, is already promoting Deep Dish's debut disc, "Junk Sci-"which was released in August. Monkey Mafia's full-length debut, "Shoot The Boss," went to retail Oct.

(Continued on page 96)

fewer stores this year. But what is

more important to investors and the

industry is that sales from stores

open at least a year rose 5.8% in the

ing that they were better than

expected.
"It's a continuation of the turn-

around process they've seen," says

George Sutton, analyst with Min-

neapolis-based brokerage Dain

Rauscher Wessels. "It's related to

Titanic' and a generally favorable

And the good news may continue.

(Continued on page 88)

Sutton says, "We frankly expect the

Analysts cheered the results, say-

quarter from a year ago.

release schedule.

IFPI Meet Gets Political BY ADAM WHITE LONDON-Leaders of the global

record industry, gathered Oct. 21-22 here for a main board meeting of the International Federation of the Phonographic Industry (IFPI), had an opportunity for some shrewd political lobbying. U.K. government officials were

guests at an Oct. 21 reception hosted by 1FP1 and the British Phonographic Industry (BPI) at the House of Lords. It was organized with the assistance of Lord Michael Levy, the one-time independent label owner who was a major political fund-raiser for Tony Blair before he became British prime minister.

Kim Howells, the U.K. trade and industry minister, and Janet Anderson, the minister responsible for music at the Department of Culture, were among those in atten-

Blair, who could not attend, sent a message, pledging the government's support in the ongoing campaign gainst piracy. Howells told guests of the govern-

ment's determination to support the industry, noting that during a visit the previous day to Eastern Europe. he saw the latest evidence of extensive piracy in the region, which he called "thievery."

The prime minister's comments were addressed to retiring 1FPI chairman David Fine (the Oct. 22 board meeting was his last), and the British politician paid tribute to his service on behalf of the federation. The following day, IFPI officials

and senior label executives took a (Continued on page 89)

WIPO Treaties **Get Final II.S. OK From Senate**

BY BILL HOLLAND and DOMINIC PRIDE

The ITS Senate on Oct 21 uponi. mously ratified the two digital-era treaties of the World Intellectual Property Organisation (WIPO), the most important overhaul of international copyright law in the last quar-

ter century. The implementation bills that would make these treaties effective under U.S. law are awaiting the expected signature of President

Clinton The ratification vote was one of the last actions taken by the 105th Congress, occurring only minutes before adjournment. Leaders in the U.S. copyright community were delight-

-and relieved. Hilary Rosen, president/CEO of the Recording Industry Assn. of America, tells Billboard that the vote, which culminates a two-year struggle by the copyright industries to get Congress to pass enabling language, "should be considered the

exclamation point on U.S. leadership in protecting copyrighted works." Jack Valenti, president/CEO of the Motion Picture Assn. of America, another major player in the passage of the U.S. enabling legislation, says that "today's action brings us to the summit of a long and sometimes torturous legislative climb. And I must

(Continued on page 96)

Manufacturers Say Viable Digital Radio Is Almost Here behind years of false hopes and que

BY CHUCK TAYLOR SEATTLE-For the first time in

years, proponents of digital radio technology have made a strong case that a viable near-CD-quality FM and FM-comparable AM system may soon be a reality, At a session Oct. 16 in Seattle dur

ing the National Assn. of Broadcasters (NAB) fall convention, attendees debated whether there was validity

able truths. There, USA Digital Radio (USADR), Lucent Technologies, and Digital Radio Express (DRE)—the three companies developing diverse systems-promised that testing of their individual sys-

tems will be ready to go in 1999.

A single standard for digital audio broadcasting (DAB) has not yet been (Continued on page 90)

three months that ended Sept. 30-to \$387.4 million from \$373.3 million in the corresponding period last yearbecause the company operated 30



Bluegrass Acts Honored

McCoury Band, Skaggs Among Winners

BY CHET ELIPPO NASHVILLE-The Del McCoury Band claimed entertainer of the year for the third consecutive time at the 1998 International Blue-

grass Music Awards Show, held Oct. 22 at the Kentucky Center for the Arts in Louisville,

Ky. The awards show, the high point of a weeklong agenda of events during Bluegrass Week in Louisville, also saw Ricky Skaggs & Kentucky



Skaggs producing). Kentucky Thunder fiddle player Bobby Hicks received the instrumental album of the year award, for "Fiddle Patch" (Rounder Records: Hicks and



straight year. Ronnie Bowman was named

male vocalist of the year, and Lynn Morris took female vocalist honors. Song of the year is

Old Lonesome Home," written by Ed Hamilton and performed by Longview. Gospel recorded performance of the vear is "Stanley

Gospel Tradition: DEL M/COURY BAND Songs About Our Saviour"; featuring Tim Austin, Barry Bales, Ronnie Bowman, Aubrey Haynie, James King, Dwight McCall, Dale Perry, Don Rigsby, James Shelton, Junior Sisk, Charlie Sizemore, Craig

Smith, Steve Sparks, Adam Steffey, Ernie Thacker, and Dan Tyminski (Doobie Shea Records; (Continued on page 96)

Imbruglia Leads ARIA Awards lams paid tribute to another legendary

SYDNEY-Former soap star Natal-

ie Imbruglia may have walked off with six of this country's prestigious Australian Record Industry Assn. (ARIA) Awards (Billboard Bulletin, Oct. 21), but alternative act Regurgitator looks set to gain the most from the nationally televised show, which took place Oct. 20 in this city's

Capitol Theatre. Warner's inventive Brisbane group took home four ARIAs (album, alternative release, cover artwork, and producer of the year, with Magoo) for its "Unit" album. As the ARIAs become more integral to industry marketing, the ceremony becomes more impressive.

As a TV ceremony, the ARIAs, as has been the case for the past few years, proved to have much more in common with the Brits than the Junos, the Grammys, or any other North American awards show

A decided rock edge prevailed from the opening performance by Regurgitator of "The Song Formerly Known As." Warner's Marie Wilson growled through the strident, bluesy "Next ; Murmur/Sony's Jebediah ripped through "Teflon": The Whit-

"indie band" (Skyhooks) with a version of Iron Maidon's "Women In Uniform"; and the Living End, which discovered during dress rehearsal that its debut album had debuted at No. 1, shook the foundations of the elegant theater with "Save The Day."

Warner national sales director Ian England says the sales impact of a ARIA major Award is "enormous!" As a tool for, as England puts it, "bringing MBRUGLIA in people who haven't discovered

the album or the band yet and perhaps wouldn't have," it has no match. Regurgitator's win for best Australian album will translate, as he sees it, into a third platinum plaque (to add to the two it already has) by year's end (platinum is 70,000 in Australia).

Continues England, "It is the most prestigious award of all, and it really has an enormous market impact The four-hour ceremony was nationally televised on the Ten network Hosted for the second year by TV comedy sensation Paul McDermott, it established a new Australian poprock hierarchy, at least for the next ear-with RCA/BMG's Imbruglia (like Kylie Minogue, a former "Neighbours" TV soap star now based in London) taking home six major awards from nine nominations (female, new talent, debut album,

debut single, single, and pop release for her "Torn" single and "Left Of

The Middle" album Independent labels had one of their best showings in the ARIAs' 12year history, with three key awards going to the piano- and song-driven Whitlams on Black Yak/Phantom through Mushroom Distribution Service (MDS) (group, independent release, and song of the year for "No Aphrodisiac") and two more to MDS: for "White Treble Black Bass" by Set. Slick on Vicious Groove/MDS (dance release) and "Prisoner Of Society" by the Living End, a Melbourne trio (highest-selling single).

It was a night replete with new face in the winner's circle. Imbruglia was unknown as a recording artist a (Continued on page 89)

Islandlife Promotes Three U.K. Execs

BY DOMINIC PRIDE LONDON-Chris Blackwell's Island-

life group has underlined the importance of its London-based operations with its promotion of three key execs

Islandlife is gearing up for its second year in trading, a year that will see Islandlife-owned publisher Blue Mountain Music emerge as an independent force after a decade with PolyGram (BillboardBulletin, Oct. 21). Suzette Newman, head of audiovisual company Palm Pictures, will be chairman of a three-person board

that will oversee the U.K interests. Ian Moss, currently managing director of Rykodisc's U.K. company, becomes Islandlife's commercial director while Alistair Norbury Blue Mountain's managing director, takes on the role of creative director for the

All have worked with Blackwell and Island for many years, with Newman having been a close colleague for 20 years. Newman ran the Mango world music label while at Island. The moves represent a clarification of existing roles, says the company.

"We're not really title-driven in terms of being excited about being VP of this or that," says Norbury. "But we have to have a structure so people know who to talk to."

Among Norbury's key roles will be providing creative input into the Palm Pictures label, which so far has put out two albums: "Nomad Soul" by Basha Masl and "In Search Of The Lost Riddim" by Ernest Ranglin. These records, says Norbury, set the

tone for what Palm Pictures will be as a label.

"The idea is that we don't rush artist development," Norbury says. "Each project will have its own careful marketing plan. The company still has strong links with Africa and the Caribbean. We want to develop artists that can have worldwide potential." A new album from Sly & Robbie,

produced by Howie B., is expected in the first quarter of 1999. Although the company is based in the U.K. Norbury says it won't get involved in the marketing tools, which will involve the British singles chart. "We can't get into this hit-driven mentality," he says, although he says the company will get involved with (Continued on page 96)

KnitMedia Plans Film-Music Festival With Divx As Sponsor certainly become a business of its

The curtain will go up in November on a festival that will put the names and faces of some of today's top film-score composers with their works and provide an apropos audience for the limited-play

DVD format Divx, the festival's The Divx Soundtracks Festival is the brainchild of New Yorkbased KnitMedia, owner of the Knitting Factory nightclub and creator of such other events as the New York Jazz Festival and the

Intel New York Music Fest.

"The soundtracks industry has

(Continued on page 14)

We thought the time had come where a sophisticated audience could listen to and appreciate some of the great scores. Current composers-including Carter Burwell, John Cale. Mark Isham, Ryuichi Sakamoto, Randy

own," says KnitMedia CEO Michael Dorf. "But the focus of

this festival is not to just look at the commerciality of the compilation

soundtracks but to focus on the

composers who are building the

music for the films and laying the

foundation for the compilations . . .

TURNTABLE

RECORD COMPANIES. Robert Kraft is promoted to president of Fox Music in Los Angeles. He was executive VP. Lori Lambert is promoted to VP of strategic marketing and development at Epic Records in New York.

She was senior director of marketing. Danielle Cagaanan is named VP of creative services at MCA Records in Universal City, Calif, She was executive producer at Satellite Films.

Island Records in New York names Lawrence Kanusher VP of business affairs and Karen Wiessen national director of media relations. They were, respectively, senior counsel, law department, at Sony Music and senior account executive at Shore Fire Media.

Amelia Moore is named GM of Ruff Ryders Entertainment in New York. She remains owner of Adroit Marketing Management & Consult-



Gold Circle Entertainment in Omaha, Neb., names Dan Davis VP of West Coast operations and Steve

Barri director of A&R. They were, respectively, VP of marketing and distribution and VP of A&R at JVC Music Inc Atlantic Records in New York pro-

motes Bonnie Slifkin to senior director of promotion. She was director of progressive/rock promotion. Atlantic Records in Los Angeles

promotes Pamela Jouan and Kris Metzdorf to senior director of promo-





Columbia artist royalties. Monica Hoyt is promoted to manager of sales and merchandising at Motown Record Co. in New York. She was an executive coordinator/ Red Eye Records in Los Angeles









ternational Music Publishing, He was myalty manager Spirit Music in New York names





Kaylyn Keane creative director and

Laurie Riordan associate director of copyright/licensing. They were, respectively, coordinator of the music resources department and a licensing assistant at EMI Music Publishing.

RELATEO FIELOS. Al Manerson is named VP of marketing and promotion at the Intersound Urban division of Platinum Entertainment in New York. He was senior national director of black music promotion at Epic Records

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rtists

Mitchell TV Show Set Concert To Be On Pay-Per-View

BY DON JEFFREY NEW YORK-Joni Mitchell, no stranger to mixed media, had con-

sidered for about three years the idea of a televised concert. But she felt she could not capture the essence of a performance on the

small screen, her manager indicates. TV was never a great medium to cover a musical performance," says Sam Feldman, who

manages Mitchell with Steve Macklam. "We waited for the right opportunity."

The opportunity was provided by TV production and consulting firm Eagle Rock Entertainment, which was "willing to give her complete eative control," says

Foldman And now the results of her vision will be seen by television viewers in North America, At 9

p.m. EST on Nov. 6. a two-hour concert—called "Joni Mitchell: Painting With Words And Music"-will be shown as a nav-

per-view special. The program (Continued on page 88)

SMG's Mullins Gets 'Core' Impact

LOS ANGELES-"Lullaby," the lead single from Shawn Mullins' SMG/Columbia album, "Soul's Core," may not seem the most likely modern

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mck hit-even by Mullins' estimation—but that hasn't stopped the song from driving sales of the album. enabling Mullins to become a Heatseeker Impact Artist

"I would have never thought that what has happened with 'Lullaby' would happen," says Mullins. "There are certain rules at modern rock, and I broke a few with this song. There's not a big, heavy guitar presence. I'm singing in key for the most part, and

I guess it's a little soft." Nonetheless, radio's embrace of the song has helped propel sales of top 100 of The Billboard 200 last issue at No. 94 and is at No. 75 this issue. More than 72,000 units have sold, according to CoundCoon



Columbia Records Group VP and Columbia Records GM Will Botwin says the album has increased an average of more

than 20% every week since its Sept. 15 relesse

"For a new artist with one song those jumps show there is extremely strong recognition," says Botwin "I sually it would take a little while before you could create a connection between the song and the artist, but this has been strong right out of the

In addition to the song finding a welcome home at modern rock and more recently, top 40 radio, a video

for the tune is already airing on VH1, MTV, and

HEAT M2

"Lullaby" is No. 13 and No. 14 on the Modern Rock Tracks and Adult Ton 40 charts, respectively, this issue,

and Columbia expects the single will continue to build momentum until its follow-up, "Shimmer," is serviced in January. Tracing the time line for the sin-

gle leads back to its first days of airplay on WNNX (99X) Atlanta's "Locals Only" program hosted by (Continued on page 89)

Nashvillian known as Christian

music's Biblical scholar, Card holds a

master's degree from Western Ken-

tucky University. He's a Dove Award

winner in the songwriter of the year

category. In addition to his own

library of hits, he has penned songs

for other artists, including the Amy

Grant classic "El Shaddai," which

won the Dove for song of the year in

1983. Also acclaimed as an author, he

received a nomination for the C.S.

Lewis Children's Book Award for



Mark Wills sports a Heatsaakers T-shirt honoring the rise of his album "Wish You Were Here* to the No. 1 spot on the Heatseekers chart, Meanwhile, Wills' "Don't Laugh At Me" is No. 6 on this issua's Hot Country Singles & Tracks. The artist, who is booked by the William Morris Agency, played on Oct. 20 in Port Carnival, Fla.; on Oct. 23 in Amerillo, Teyas: and on Saturday (24) in San Angelo, Texas,

Myrrh's Michael Card Explores Celtic Songcraft On 'Starkindler' comes to accomplishments. A native

BY DEBORAH EVANS PRICE NASHVILLE-After more than a

dozen years of performing in Ireland. Myrrh artist Michael Card has recorded an album of Celtic tunes. "Starkindler: A Celtic Conversation Across Time," due Nov. 17, fea-tures classic Irish hymns and Card's newly written title tune.

"It's the only other country besides the U.S that I've really felt called to,' says Card, who usually travels to Belfast, Northern Ireland, twice a year. "I've smuggled Bibles to China, have been all over the Philippines, and just came back from Romania, but [Ireland] is the one place I really felt like, 'This is where I'm sup-posed to be' . . . As a result of being there so much, the culture really started to infect me. The whole musical culture in Ireland is something I'm drawn to. Card's 1996 concert video, "Christ-

mas In Belfast," was filmed in North-

ern Ireland and featured Card performing songs from his Christmas album, "The Promise." On "Star-kindler." Card has recorded an album entirely of Celtic music: many of the tunes date back hundreds of years.

Card says there were a few obvious tracks, such as "Be Thou My Vision" and "Morning Has Broken," that he definitely wanted to include. For the rest, he did a lot of



"The research part was fun," he says. "I did a lot of listening. It was an excuse to go buy a lot of Celtic CDs and familiarize myself with those colors." He also solicited suggestions. "One thing I did was, when I was in Ireland,

I would just ask a lot of people and find out what their favorite songs were," he says. "My least favorite

everybody wanted-'Holy God, We Praise Thy Name,' It's not a jig. It doesn't move along much, but the words are meaningful. Everyone requested that song-Catholic and Protestant."



the album at his studio near Nashville and was pleased to have Wilbert Garvin, a Celtic

Card recorded

music expert, come over to play uilleann pipes. In addition to his love for Celtic music, Garvin is a professor of genet-

ics who worked with the scientists in Scotland who cloned a sheep. "He's just this universal man." Card says, "a fascinating man who has written several books on history and biology and has designed a lot of the cur-riculum for schools in Ireland." Card himself is no slouch when it

"Sleep Sound In Jesus Clark Medill, music buyer for Berean, a 22-store Christian bookstore chain based in Cincinnati thinks "Starkindler" may expand Card's fon base "Celtic music is hugely popular

right now," Medill says. "I think he may broaden his audience by doing this. He might get some new listen-(Continued on page 89)

Scott Coggli when spirits thy

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BILLBOARD OCTOBER 31, 1996

Cher Wants You To 'Believe' In Pop Warner Bros. Set Geared To Attract Her European Fan Base

BY LARRY FLICK

NEW YORK-After keeping a low musical profile for nearly two years, Cher is roaring back into public consciousness with "Believe," a Warner Bros. collection shrewdly designed to prove her continued creative and

commercial vitality. Largely produced by rising U.K. studio team Metro-aka Mark Taylor and Brian Rowling-the album wisely plays to the pop icon's avid European audience with a bevy of candy-sweet uptempo pop confections, while simultaneously incorporating the brand of downtempo funk that U.S. pop radio regularly sub-

scribes to "Believe" begins its retail life on Monday (26), when it's released in the U.K. and Europe. "She continues to be a solid seller, no matter what, says Mark Watkins, who runs the ependent Disc-o-Magic in Leeds, England, "This one looks like it'll be her biggest in many years. It's solid and trendy."

The set hits stateside racks Nov. 24. While its sales prognosis abroad is extremely positive, its potential for success carries less of a guarantee.

"There's no denying that it would be easier if [the album] were being preceded by a hit single," says James Harold, buyer for Music Mirror, a three-store



audience that will buy literally anything she puts out. Beyond that, the album's success depends on the quality of the music. Marlon Creaton, manager of Rec-

also no denvine

ord Kitchen, an indie outlet in San Francisco, agrees, adding that Cher has had "so many career setbacks and comebacks that it's almost foolish to handicap her projects. She'll always be capable of having a big hit-if only because she's become such a beloved celebrity." For Cher. of course, it's not good

enough to merely ride a wave of history-generated goodwill. "You want to remain relevant and do work that strikes a chord," says the artist, who

is managed by Bill Sammeth. "But at the same time, I don't make a record with too many intentiors beyond pleasing myself."

She does admit, however, that she didn't initially plan to cut such a rhythm-conscious collection, "That was [WEA U.K. president] Rob Dickins' idea," she says. "I really wasn't sure that I wanted to do it, but he was insistent that I give it a try. In the end, we wound up with some great songs that I feel pretty strongly about.

(Continued on page 18)



Soul Sisters. Former Brand New Heavies singer N'Dea Davenport, left, holds court backstage at irving Plaza in New York after a recent solo showcase in supnort of her self-titled V2 debut. Among the well-wishers was Natalie Merchant. with whom she shared the stage several times during this summer's Liith Fair. Davenport can be heard harmonizing on Merchant's new Elektra single, "Break Your Heart." V2 is promoting two cuts from Davenport's disc to several radio for-mats—a blues-infused reading of Neil Young's "Old Man" and the hip-hop-leaning "Builsh*****." The singer will continue to play clubs throughout the U.S. through November.

Moore, Sister 7 Moved In Arista/Austin Restructuring; Pepsi Joins Music 'World'

hu Melinda Neuman

ARISTA/AUSTIN REVAMPED: Arista/Austin is undergoing a restructuring that is resulting in a number of changes, including the transfer of two of its most successful acts. Abra Moore and Sister 7, to Arista's pop division in New York.

'Arista/Austin is going to be more integrated into Arista/Nashville," says Arista/Nashville president and Arista/Austin founder Tim DuBois, "since we're now focusing on the Robert Earl Keens and people that are on the fringe-rootsy rock. We'll be working more with the same marketing and sales staff. The promotion staff

will still be separate." Additionally, effective Dec. 1, Arista/Austin VP of A&R/artist development Steve Schnur will become a VP of A&R for Arista's pop division. At least three of Arista/Austin's employees will remain on staff; two promotion people who left earlier this year will not be replaced; and a few more, DuBois concedes, may be let go in the transition. Arista/Austin GM Cameron Randle left the compa-

ny recently to run Hollywood Records Latin (Billboard.

Oct. 17). In addition to Keen, Arista/Austin remains the home for Jeff Black and Radney Foster. However, Foster's latest album, originally slated for a September release. has been delayed, supposedly because Foster now wants to shop it around to other labels. "I'm not going to comment on Radney's record," says DuBois, "other than to say I'm one of his biggest fans, having managed Foster & Lloyd [Foster's '80s country due with Bill Lloyd]. He's made a great record."

Arista/Austin opened in 1993 as part of Arista/Texas, hich included the since-shuttered Arista/Latin. A home for quality artists who fall cutside of the mainstream, the label has yet to have a breakthrough act, although Moore and Sister 7, each of whom have had

one radio hit, have come the closest. 'From an A&R standpoint, we've made incredibly wonderful music that I've been proud of, but we haven't found the financial setting that we need," says DuBois, We haven't had that hig commercial success. I don't believe in putting the infrastructure into space and then trying to make it work. The way I built Arista/Nashville was to have the infrastructure grow as the success dic-

tated '

With the burgeoning success of Moore at triple-A and Sister 7 at AC radio, DuBois says, "we learned our lesson that we need the total support of New York for the [pop] acts, and I'm glad that Abra and Sister 7 will now have that support." As he notes, the acts remaining on Arista/Austin run on a continuum-albeit perhans to the far left—with Arista/Nashville artists, "The line

between acts on Arista/Austin and Arista/Nashville kind of fades when you get down on that end," says DuBois, "BR5-49, who are a little too country to be country-we've worked a lot of their stuff through Arista/Austin, Both the Tractors and Lee Roy Parnell certainly have a following in the roots rock area." He adds that, if appropriate, acts will continue to be signed to Arista/Austin. "Arista/Austin is not going away. It's not gloom and doom here. This is just a business decision we think makes sense.

Schnur, who is now overseeing Moore's and Sister Ts new albums, says Arista/Austin was "the most won-

derful experience for me. We broke down some walls. How often does Nashville have an artist nominated for [the Grammy Award for best rock vocal for a female, as Abra was? That doesn't happen often out of here.

PEPSI REFRESHES: Pepsi has linked with BMG-distributed

Damian Music to release its first album, "Pepsi World: The Al-bum," The compilation, due Nov. 24, features tracks from the Backstreet Boys, Big Punisher, All Saints.

Mary J. Blige, Robyn, and K-Ci & JoJo, among others. "[Making records] is a category we saw a lot of retailers getting into, like the Gap," says James Slifer, an account executive for Bradford Licensing, the firm that handles worldwide licensing for the soft drink. "So we started contacting people, and one of our consultants steered us toward Damian." The label, which has released a number of other compilations, as well as discs devoted to single artists, was given a number of guidelines: The music needed to appeal to Pepsi's desired demographic of teens and young adults, and the lyrics

In addition to lining up the artists for the set, label head Aldy Damian has been coordinating marketing plans with Pepsi. Five million \$2 coupons, redeemable at Musicland, Sam Goody's, On-Cue, and Media Play, will be inserted in 24-packs of Pepsi products to push the compilation. Damian says he's also lined up a national TV cam-

needed to be nonoffensive.

saign with Tower Records, as well as an Internet link between Pepsi's and Best Buy's World Wide Web sites whereby visitors to the soda maker's site will be directed to the electronics superstore's site to purchase the The initial pressing is 200,000 units. Depending upon

the success of this project. Pepsi and Damian are already in discussions about future discs, including one for Mountain Dew, which would feature alternative mu-

Jesse Hultberg Pumps Up The Volume On Wildmonk's 'Wow' NEW YORK-On his long-antici-

pated sophomore collection, "Wow & Flutter," acclaimed singer/ songwriter Jesse Hultberg is expanding his

acoustic pop palette with electric elements that formidably raise his commercial Due Dec. 1.

the stellar Wildmonk release

often revisits the sensitive lyrical ground broken on Hultberg's 1995 self-titled debut. However, the more instrumentally vibrant, amped-up context of this set gives his tunes the aggressive framework needed to compete beyond the smaller, acoustic-driven coffeehouse circuit that has previ-

"The timing is perfect for a project like this," says Carl Rossberg, manager of Stingray's, an indie retail outlet in Seattle. "We're saturated with Lilith-inspired female artists. There just aren't enough quality records by male singer/ songwriters right now. I can see

this one catching on pretty easily. He's more than just a bleedingheart folkie. He writes songs that you want to hear again and again." Produced by the artist with Gary Maurer, "Wow & Flutter"

balances heartfelt confessionals with tongue-in-cheek storytelling and savvy world observations. With its jangly, guitar-fueled arrangement and contagious chorus. "Colorize It" stands out as a potential anthem for the queerrock generation with its acerbic (Continued on page 16)

MICROPHONES SHURE ONE GREAT



PERFORMER DESERVES **ANOTHER** SHURE THE SOUND OF PROFESSIONALS...WORLDWIDE."

(Continued on page 18) BILLBOARD OCTORER 31, 1998.

SOUND TRACK FEST

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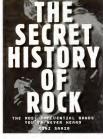
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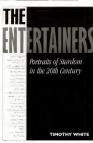
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FILM-MUSIC FESTIVAL (Continued from page 8)

Newman, Stephen Endelman, and Shudder To Think—are slated to perform selections from their filmmusic repertoires Nov. 1-14 at venues in New York, Los Angeles, Chicago, and San Francisco. The festival also will include a day of panel discussions Nov. 10 at the Knitting Factory in New York: Knit-Media is inviting 150 composers, representatives from the film and music industries, agents, and music ennervisore Dorf says that aside from the

chance to boost recognition for the art of scoring a film, the festival is a boon for the many composers who enjoy playing music but rarely get the opportunity to perform their work. Some of the participants are piec-

ing together compilations of their var ious scores. Others will perform different score selections at different stops along the festival circuit, and still other composers will be honored by third parties. Steven Bernstein's ex Mob, for example, will perform John Barry's "James Bond" music. For its part, Divx will get its name

in front of movie buffs in four key cities. Paul Brindze, president of Divx Entertainment, says sponsoring the festival makes particular sense during these early days of Divx's national rollout. "It is an event that allows us to get

in front of people who are interested in movies," he says. Brindze says Divx will consider other similar sponsorships depending on reaction to its Soundtracks Festival efforts. The company initially had consid-

ered creating a Divx-only disc to feature interviews with composers, performance footage, and other ancillary material. Dorf says at one time Divx was considering packaging such a title with selected Divx players. However, Jeff Palmer, Divx VP of marketing, says those plans were shelved early on. Instead, Divx plans to hold demonstrations at the various concert venues in each city. Dorf says getting a corporate sponsor so early on bodes well for the

festival's future. "It took seven years to find a spon-

sor that was substantial enough for the jazz festival," he says. And although Divx is only signed on to sponsor the event this year, Dorf says KnitMedia plans to make the festival an annual bicoastal event. "We are thrilled with the level of

support we've gotten so far, but we don't see this year as close to reaching this festival's potential," he says. KnitMedia is also tying in with Bravo and its sister cable channel, the Independent Film Channel, which will air 30-second clips advertising the festival and its complementary World Wide Web site (www.sound-

Additionally, Bravo Broadband, the channel of content created for subscribers who connect to the Internet via a cable modem, will feature interviews with participating composers beginning a week before the festival. Bravo Broadband also will air selected live performances,

trackmusic.com)

according to Dorf.

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JESSE HULTRERG PUMPS UP THE VOLUME ON WILDMONK'S 'WOW' (Continued from page 12)

humor and a spot-on dissection of

stereotypes "I've often gotten the comment [from people in the industry] that it was great that I had openly gay lyrics in my songs," says Hultberg, whose publishing is handled by an eponymous publishing company cleared by ASCAP. "Then in the same breath, the same people would advise me to lie about my age. The irony was always lost on them. From there, 'Colorize It' was

That song is a prime example of Hultherg's shility to combine button-pushing lyrics with widely accessible, hum-along melodies. However, he has no desire to join the ranks of out-gay tunesmiths devoting their careers to writing narrowcast tunes about the rites of homo-

sexual passage "I don't deliberately try to edu-cate anymore," he says. "I'm less interested in fitting things into a

nice nackage !

He's far more interested in making his political points hy way of tunes like "Mutiny On Halloween," which he describes as an "homage to Fletcher Christian, the guy who stole the Bounty and sailed to Pitcairn Island with the Tahitian metaphors with me dressing up like him on Halloween. In the song, I also dress up as a 'vixen, vampire Siamese twin.' I love twisting words

Twisting words has long been a

'I don't deliberately try to educate anymore. I'm less

interested in fitting things into a nice package'

trademark of Hultherg's career. During the '80s, he and fellow musician David Wojnarowicz led the notorious New York art-pop outfit 3 Teens Kill 4, issuing a string of homemade singles that drew college radio raves.

Hultberg went on to perform with the Fingerlakes Trio, a comic chamber music encemble that exclusively interpreted '70s-era disco and pop ditties. The group hit its peak when it appeared in the 1989 American Playhouse film "Longtime Companion," perform-

"VMCA" After spending a year in Paris writing music, Hultherg returned to New York to record Hultherg his 1995 debut with Maurer. Maurer's high-tech production proved to be a solid counterpart to Hultberg's earthy, hare-bones sound, resulting in a striking collection of nine memorable original cuts and two shrewd covers a tearful hallad rendition of Yvonne Elliman's "If I Can't Have You" and a riotous reading of Joni Mitchell's "The Priest

The former cut garnered respectable airplay from triple-A and college stations in the States, while peaking at No. 8 on

Singapore's pop singles chart. He has a good attitude ahout having gained more notoriety with a cover than with one of his

own compositions so far. "I'm not calculating each little thing in my career, so I'm not worried about my image as a songwriter," he says. "As I've recorded it, 'If I Can't Have You' is definitely unlike any other version previously done.

His version of the song also caused a stir, unlike the original version, "It was confiscated by the Singapore government because of the same-sex imagery in it," he

recalls. Reprise Records included another tune from that album.

'It seems like anything you do can be considered a gimmick hy someone iaded enough'

"Sing, Don't Sign" multi-act compilation, which benefited the fight against an anti-gay initiative in Idaho

Actively gigging between al-bums, the self-managed Hultberg

amusem

takes an organic view of the business end of his music. Although he admittedly craves the opportunity to work with a major label, he also enjoys the laid-back, low-"Constant Thing." on 1996's

pressure environment of Wildmonk, which is distributed by the Durham, N.C.-based Ladyslipper Recordo He says it allows him to be the

artist he chooses "without compromise or gimmicks"-even if going for a more electric sound might he considered a "gim-"Is playing an acoustic or an

electric guitar a gimmick? It seems like anything you do can be considered a gimmick by someone jaded enough. I suppose if a gimmick reared its ugly head, I'd use it," he says with a laugh. "Just as long as I didn't have to go on a LARRY PLICK

woman he loved. The song mixes ing the Village People nugget Billocare Now available, Billboard's Year End spotlights from 1970-1997. Each of these individual booklets recap the year in music as chronicled by billboard To order, contact Billboard Research each individual year is: \$20 Tel. 212.536.5054 fax: 212.536.5286 e-mail: research@billboard.com

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CHER WANTS YOU TO 'BELIEVE' IN POP (Continued from page 12)

She also wound up making a richly textured record with two distinctly different musical sides. Vibrant cuts like the disco-kissed "Strong Enough" are balanced with darker, more esoteric jams like "Dove L'Amore," with its flamenco guitars and subtle, salsa-spiced

beats, and a stately rendition of Amy Grant's "The Power." "She is a one-of-a-kind artist that continually pushes the boundaries of her talent," says Craig Kostich, senior VP of artist development at Warner Bros, "This record is no exception. I think it will ultimately be

looked at as one of the strongest records by this legendary artist." Among the key cuts on "Believe" is the title tune, an anthemic gem that serves as the first single. "It's impossible to not be completely uplifted after hearing it." Cher says.

In addition to its infectious, hands-in-the-air chorus, the song gets much of its spark from a bit of electronic vocal manipulation that Cher suggested. "The verses were kind of flat and not living up to the chorus, which was incredible," she recalls. "We fiddled around with the keyboards, and suddenly the song came to life. It's amazing how a few small changes can take a good song and turn it into something special.

A promo pressing of "Believe" ships to pop, crossover, and AC radio in the States on Nov. 3, with a commercial release scheduled for Nov. 10. In Europe, the track went to radio and retail Oct. 19. All pressings of the single will feature dance remixes by Club 69, Phat 'N Phunky, Xenomania, and Almighty. The maxi-CD also includes a non-

album cut, "Love Is In The Air." Actually, the singer will be actively soliciting the support of club audiences during the early promotional stages of the project. Appearances on such TV programs as "Top Of The Pops" and "The Lottery Show" will be balanced with performances at London's influential Heaven nightclub and at the trendy Queen in Paris, A gig at

a similar stateside venue is still under consideration. "All of this brings back shades of Studio 54 for me," Cher says. "It goes back to a time when things seemed freer. Whether they really were or weren't is open to debate. Upon completion of a European

romo jaunt that will include stops in Rome, Madrid, Amsterdam, Hamburg, and Munich, Cher will return to the U.S. for a slew of major TV appearances-most notably on "The View," "The Rosie

O'Donnell Show," "Late Show With David Letterman," and "The Tonight Show With Jay Leno. She'll also be the subject of a VH1 Behind The Music" episode for air-

ing in early December. Several of the TV spots will also be in support of Cher's first book, "The First Time," due Nov. 17 on Simon & Schuster, as well as Franco Zeffirelli's "Tea With Mussolini," an MGM movie that opens in early December. Cher co-stars in the film with Maggie Smith, Joan Plowright, and Lily Tomlin

On the radio tip, Cher will spend much of December making a series of major-market appearances. Among the gigs already confirmed is WKTU New York's Miracle on 34th Street show Dec. 11 at the Hammerstein Ballroom.

"She's still such a big draw," says Andy Shane, music director at the station, "She did our Last Dance at Studio 54 last year, and she got a tremendous response. It's a pleasure to support this artist.' All this activity suits the endur-

ing artist well

"I'm just not as happy in the studie as I am performing in front of people," she says. "Sure, you get more chances in the studio, but it's just not as much fun as taking a risk onstage.

With that in mind, don't be surprised if she hits the concert trail this summer upon completion of her next movie, "Breakers." "It feels like forever since I've been out on the road," she says. "I'm really looking forward to [getting] back out there.

THE BEAT (Continued from page 12)

STUFF: Stevie Wonder has been named the 1999 MusiCares person of the year by the National Academy of Recording Arts and Sciences. He will be honored at a Feb. 22 dinner in Los Angeles . . . Nedra Carroll, mom and manager of Jewel, will be honored Nov. 5 as one of the mothers of the year by the March of Dimes at a dinner in San Diego . . . Gloria Estefan has landed a role in "50 Violins," starring Meryl Streep . . . Former Spice Girl Geri Halliwell has announced that she is signing a "long-term" contract with EMI Records (Billboard-

According to the Los Angeles Times, a conflict between Maverick co-founders Madonna and Freddy DeMann and label A&R exec Guy Oseary could result in DeMann leav ing the company with a prime exit deal. A Maverick representative had no comment.

Bulletin, Oct. 20).

FOR THE RECORD A profile of Beck in the Oct., 10

issue incorrectly identified his publishing company. He is published by BMG Music.

Continental Drift

UNSIGNED ARTISTS AND REGIONAL NEWS

A NEW ERA: Billboard's coverage of the unsigned-artist underground is undergoing the publishing equivalent of an Oprah make-over. With this issue, Continental Drift gets a new look and a single, impassioned voice. The mission, however, remains the same; to be the first to uncover the promising new talent of tomorrow. While investigating the many plush, creative corners of the States, we'll also be widening this column's scope to include the efforts of musical renegades beyond this country's borders. It promises to be quite the enlightening journey. We hope you'll come along for the ride.

CROSSING PATHS: At a time when the primary male presence on top 40 airwaves is provided by an increasingly generic army of boy groups. Damian Cross provides a refreshing, much-needed change of pace.

Teamed with producer Mike Rogers (Deee-Lite's "Groove Is In The Heart"), this New York native is circulating a seven-cut disc of rock-edged material rife with the kind of golden hooks and accessibly intelligent

lyrics that hits are made of. At the center of each tune is an earthy voice that channels Eddie Vedder by way of Jon Bon Joyiinteresting combo considering Cross grew up planning to be a soul crooner à la Luther Vandross "Then I heard 'Alive' by

Pearl Jam, and it was all over," he says with a smile. "The rawness of that sone forever changed and inspired me. It unleashed a river of ideas."

Among his more memorable ideas is "Don't Say

Goodbye," a yearning love song built on a quietly insinuating, piano-driven melody and a finger-poppin' shuffle beat. It's followed by the breezy, quasi-psychedelic strummer "Savin'" and the mildly metallic rave-up "Cherry Pie"—which begs to be cranked to maximum volume whilst speeding down a highway. Contact Bari G. at 212-254-2400.

PLANTING NEW ROOTS: Jan Johnston refuses to play the import game in order to establish a stateside presence. In fact, the enigmatic pop ingénue is bypassing the avid interest of sev-eral major labels in her native U.K. to hunt for a direct home here.

"You get more time to develop as an artist and find an audience there," she says. "It makes no sense to spend a year pouring your soul into an album—only to be dropped from a label because you didn't have a No. 1 hit within two or three weeks on your first single. I've seen that happen to far too many of my colleagues. I'm looking for a more long-term investment. To that end, Johnston has successfully petitioned for a 10-year

U.S. visa and has linked with Waxploitation Management in her new Pitman, N.J., home base. The company is shopping an album's worth of radio-ready tunes that blend romantic words and retro-pop melodies with futuristic electronic instrumentation, produced by the singer with Ovum/Ruffhouse artist Jamie Myerson. Imagine a youthful Dusty Springfield fronting Madonna's "Ray Of Light," and you'll have a vivid picture of deeply soulful, spiritually charged Johnston compositions like the quietly tense "Unafraid" and the cathartic, uptempo "Crawl To The Edge." Calling on stage experience that includes touring Europe in

Brian "B.T." Transeau's band, Johnston is anxious to test her material in a showcase environment within the next month or so. "I'm interested to see how people connect with these songs," she says. "It's a little scary to put something so personal out there for people to dissect, but it can be cleansing and gratifying, too." Contact Waxploitation at 323-461-9933.



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WEEK	NEEK	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RAC SALES REPORTS COLLECTED, COMPILED, AND PROVIDED B COTOBER 31, 1998 MARKET & NUMBER/OISTRIBUTING LIGHE (SUDGESTED LIST PRICE OR EQUIVAL	* [[]] [[]]
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6	6	4	SHAKIRA SOW DISCOS #2746 (10.96 EQ/15.93) DON	DE ESTAN LOS LADRONES?
6	6	10	JENNIFER PAIGE EDEL AMERICA 162171/HOLLYWOOD (10.9) EQ/16.9()	JENNIFER PAIGE
6	6	18	CLEOPATRA MAVERICA 46926/WARNER BROS. (10.90/16.90)	COMIN' ATCHA!
6	6	14	TRIN-I-TEE 5:7 II-RITE 90094/INTERSCOPE (10.98/15.58)	TRIN-I-TEE 5:7
6	6	4	LEE ANN WOMACK DECCA 70040/MCA NASHVILLE (10 99/16 9L)	SOME THINGS I KNOW
6	6	8	TATYANA ALI MIJWORK 68656/EPIC (10:98 EQ:16:98)	KISS THE SKY
6	10	35	JAGGED EDGE SO SO DEF 65181/COLUMBIA (10.96 EQ/16 98)	A JAGGED ERA
10	17	8	THE FLYS DELICIOUS WAYS, 74006/TRAUMA (10.98/16.98)	HOLIDAY MAN
11	11	3	WILL DOWNING & GERALD ALIMSGHT NEIVE FORECAST SENSEAMENE (10) 8 EQ. 1. 300	PLEASURES OF THE NIGHT
12	14	15	EVERYTHING BLACKBIRG 38003/SIRE (10 98/14.98)	SUPER NATURAL
13	15	8	KEB' MO' OKCH550 MUSIC 69376/EPIC (10:98 EQ/36.98)	SLOW DOWN
14	20	3	TYRESE RCA 66901* (9.98/13.98)	TYRESE
15	11	3	UNKLE MO WAXLONDON 540970*/ISLANO (10.98 EQ/16.96)	PSYENCE FICTION
9	23	16	BLACK EYED PEAS INTERSCOPE 90152" (10.96/16.98)	BEHIND THE FRONT
17	16	16	RICH MULLINS AND A RAGAMUFFIN BAND WIREWORD GROUP IT ITS 98 EQ15	98) THE JESUS RECORD
18	18	10	THE WILKINSONS GANT (NASHVILLE) 24699/WAPHER BIRGS, BARDWILLE) (10 98/16	nen NOTHING BUT LOVE
19	12	7	HEATHER NOVA BIG CATWORK 67953/EPIC (10.98 EQ/16.98)	SIREN
8	28	4	TRICK DADDY SUP-N-SLIDE 2902/WARLOCK (10 98/16 98)	WWW.THUG.COM
21	19	5	CHRIS RICE ROCKETOWN/WORD 69613/EPIC (10 98 EQ/16 98)	PAST THE EDGES
22	22	4	BIG TYMERS CASH MONEY 53170/UNIVERSAL (10.98/16 98)	OW YOU LUV THAT? VOL. 2
23	21	5	YOLANDA ADAMS VERSTY 43123 (10.96/16.98)	SONGS FROM THE HEART
24	27	2	TRAPP DEFF TRAPP 5671 (11.96/16.98)	YOU NEVER HEARD
25	26	27	ELVIS CRESPO SONY DISCOS 82634 (8.98 EQ/14.96)	SUAVEMENTE

he Heateniers chart late, the best-selling billist by new and developing artists, difficed as those who have never appeared in the p 100 of The Billistened 200 chart. When an altern remotes this lives, it altern and the intrins's subsequent abstrains are immediately instalphile to appear on the Heateniers chart. All alterns are installation on cassistic and CO. "Asterisk indicates viery LP is critished." — Allers with the greatest sales gaine. S 1996, Billistenstiff Communications.

(26)	NE	W.	KATHY TROCCOLI REUNION 10007/JWE (10.98/16.98)	CORNER OF EDEN
27	29	7	LOCAL H ISLAND 524549 (10.98 EQ/16.98)	PACK UP THE CATS
28	31	42	SEVENDUST TVT 5730 (10.98/15.98)	SEVENDUST
(29)	39	13	LINK RELATIVITY 1645 (10.98/15.98)	SEX DOWN
30	30	8	ELLIOTT SMITH DISEAMWORKS 50048*/GEFFEN (5,98/12.95)	XO
(31)	NE	w.	VICTORY IN PRAISE MUSIC AND ARTS SEMINAR MASS CHOIR TYSCOTHEM	UFE 43113NERITY (03.9816.90) ANY DAY
32	25	7	BAD AZZ PRIORITY 50741* (10.99/16.99)	WORD ON THA STREET
38	24	12	THE W'S TWE MINUTE WALK 25204/SARABELLUM (10 90/16,90)	FOURTH FROM THE LAST
34)	NE	w.	GOLDEN SMOG #190005C 10446 (11.98/16.98)	WEIRD TALES
35	35	12	AVALON SPARROW 51639 (10.96/15.94)	A MAZE OF GRACE
(36)	NE	w >	JOE PESCI COLUMBIA 61518 (11.58 EQ/16.98) VINCENT LAGUA	RDIA GAMBINI SINGS JUST FOR YOU
37	NE	w.	MICHAEL ENGLISH CURG 77939 (10 98/15 98)	GOSPEL
38	43	26	ROY D. MERCER CAPITOL NASHVILLE 94303 (7.98/11.98)	HOW BIG'A BOY ARE YA? VOLUME 4
39	37	5	RICK BRAUN ATLANTIC 83141/4G (10 96/16 96)	FULL STRIDE
40	42	9	ANGGUN (PIC 69105 (10.98 (Q)16.98)	SNOW ON THE SAHARA
41	38	4	GHETTO TWIINZ RAP A LOT 46259/1903H (10 98/16.96)	NO PAIN NO GAIN
(42)	NE	w.	ZEBRAHEAD COLUMBIA 69155 (10.98 EQ:16.98)	WASTE OF MIND
43	44	8	ROYAL CROWN REVUE WARNER BROS. 47020 (10 98/16.98)	THE CONTENDER
44	33	4	SUNNY DAY REAL ESTATE SUB POP 409* (10 98/15 986	IOW IT FEELS TO BE SOMETHING ON
45	50	6	SUSAN TEDESCHI TONE-COOLROUNDER 471164/WERCURY (10.59)	EQ/16 980 JUST WON'T BURN
40	48	24	ALEJANDRO SANZ WEA LATINA 20281 (9 98/14.98)	MAS
4 D	NE	w.	GENERAL GRANT POLYBEAT 46056/VIRGIN (10.98/16.98)	MR. ENERGIZER
48	RE-	ENTRY	MORCHEEBA CHINASIRE 31020/WARNER BROS. (16.98 CD)	BIG CALM
49	36	3	JIM ROME OUTPOST 30009/GEFFEN (10.99/16/96)	WELCOME TO THE JUNGLE
(50)	RÉ-	ENTRY	COAL CHAMBER ROADRUNNER 8863 (10 98/15.98)	COAL CHAMBER

BILLBOARD'S WEEKLY COVERAGE OF HOT PROSPECTS FOR THE HEATSEEKERS CHART + BY DOUG REECE

RUNS IN THE FAMILY: Look for a strong debut from Melky and Sedeck Jean (Melky Sedeck), sister and brother, respectively, of Wyclef Jean.



Ptpeline. In support of his masterful Red Ink/Covert album, "The Sea Of Dreams," uilleann pipes player Davy Spillane will appear as a special guest at the Winter Solstice Concerts, to be held Dec. 10-12 at New York's St. John the Divine Cathedral. The Dec 11 show will air on NPR Soltane will also embark on a national tour of Borders Books stores in December The former "Riverdance" artist's allum feetures Sinéad O'Connor providing guest vocals on the title track and a cover of "Danny Boy."

On Jan. 26, the siblings go public with their MCA Records effort, "Da Joint," which shares their famous brother's

penchant for style-flipping but maintains a fluid R&B groove nevertheless.

Melky Sedeck contributed "I Got A Love Jones For You" to the "Love Jones" soundtrack.

BEENIE BOUNCING: Shocking Vibes/VP Records artist Beenie Man, who has been popping on and off the Heatseekers' Middle At-REGIONAL HEATSEEKERS NO.15 lantic, South Atlantic, and Northeast Regional Roundup charts throughout the

year with his album Many Moods Of Moses," is being courted by at least one major label, say sources. VP is hop ing to retain the

artist. The current single from the alburn, which peaked at No. 35 on Top R&B Albums, is "Tell Me." Grammy-nominated MC Angie Martinez

makes a guest appearance on the song.

STEPPING OUT: Red Ant's Tammy Davis is getting strong early reaction from mainstream R&B and crossover stations to "Univ You," the title track from her debut album.



Nothing. "What Is Not To Love?," Imperial Teen's follow-up to its critically lauded 1996 Slash debut "Seasick" is more of a great thing. The new set, due Dec. 15, once again shows off the act's ability to craft unconve tional, charismatic pop. Gems scattered throughout "What Is Not To Love?" include "Yoo Hoo,"

"The Beginning," and "Lipstick."



THE REGIONAL ROUNDUP ng top 10 lists of best-selli no titles by new and developing artists MIDDLE ATLANTIC

WEST NORTH CENTRAL Company Comm Natural Secrything Super Natural Golden Senag West Tales Janeder Rega Jenniller Paug Lee Ann Wesseld Sonne Things I Know The Williamsen Mothing But Live The Flys Holiday Man. Secretari Whitey Ford Sizes The Stans Larke Live The Heintage Collection II MODUL ATLANTIC
Five First
Everlast Whitely First Sings: The Blooss
Jeneillas Palays Incomition Palays
Joe Fees Viscott Legands Carbon Sings Just For First
With Berning & Gendel Mangar Pressures Of the Hight
Unable Physicise Faction
Taylorus All Man The Sity
Behis Creage Survernents
Though Tool Man Heart I

The artist, who has sung backup for the likes of Celine Dion, Toni Braxton, Whitney Houston, and Aretha Franklin, will open for Gladys Knight Nov. 1 in

Phoenix. Another behind-the-scenes player coming to the forefront is rapper D. Rahming, who produced and developed

such acts as Afro-Rican and the Hi-Town DJs. The artist is now focusing

on his Down South Players project, which includes Rah ming, Six-1, and

Kalo. The group will release its dehut album, "Now What?...," Nov. 10 on Hip Rock Entertainment/Restless.

The first single is "Yeah, Yeah, Yeah." ROADWORK: The Queers support their Hopeless Records release "Punk

Rock Confidential" with a revolving-cast tour through Dec. 12. The act appears with the Mr. T Experience and the Parasites Saturday (31) at Coney Island High in New York The Queers will also pair with Buck, John Cougar

Concentration Camp, and

the Gotohells . . . Outpost

Recording's Flat Duo Jets take to the road with the Reverend Horton Heat and the Amazing Crowns beginning Nov. 6 in Baton



New Blood. Warner Bros. Nashville artist Chad Brock teamed up with producers Norro Wilson and Buddy Cannon (Sammy Kershaw, Mindy McCreedy, George Jones) to create his selftitled debut, released Oct. 20. Brock, who is booked by Buddy Lee Attractions in Nashville has been making the radio promotion rounds through Eastern markets, in addition to playing the occasional ciub and festival. The artist's next stop is Oct. 31 in Ybor City, Fla. Brock's

Lives," recently shipped to Rouge, La., through Dec. 16. The band's album Lucky Eve" bowed Oct. 6 (Billboard, Sept. 5).

debut single, "Ordinary

country radio.

BILLBOARD OCTOBER 31, 1996

Reviews & Previews

The Story Of The Gh

R Andy Wallece A live act par excellence, Vermont rock quartet Phisb has always done better at the box office than at radio or retail. Accordingly, its albums are not where the band shines (with the exception of the stellar "A Picture Of Nectar"). Recorded to reflect Phish's improvisational approach, this latest studio outing is a

mixed bug. At its worst, it sounds like a flasbback to a mid-70s Yes album ("Guyute"); at its best, the record offers engaging, harmonically rich tunes that stick in the mind ("Brian And Robert the Latin-esque "Water In The Sky" The latter tracks are good college and triple-A candidates and long-shot contenders at rock and pop stations willing to depart from their tight playlists. Despite sh's limited commercial potential, the band can do no wrong in the eyes of its

THE CROWN PROJECT Gershwin On Monarch

nerch 1017 Appropriately, the San Francisco-based label initiates a composer-salute series with George Gershwin, whose 100th birthday is being celebrated this year with a series of releases and events. There is a pleasing, eclectic jazz undertone to the proceedings on 12 Gershwin standards from the likes of Sandi Patty, the Christian music star who delightfully demon strates ber show-music flair with the satirical "By Strauss." With songs arranged for big bands, smaller ensem bles, an inventively scored chorus, and -including Nashville's Tim Davis-this CD is loaded with breezy work on a master's catalog of evergreens

1998 CAST RECORDING The Wizard Of Oz

OUCER, Robert Sher TVT 1020

OK, nothing can match the power of the original 1939 soundtrack performance of The Wizard Of Oz." Before that version is pulled off the shelf, give a listen to this road-show east album, which happily turns to the movie orchestrations of all the songs (with additional material cut from the film itself). With the advantage of digital-era sound, the voices of starring play ers Mickey Rooney (the Wizard) and Eartha Kitt (the Wicked Witch) make this presentation a worthy companion to the classic version. Also included are dialogue portions with underscoring that should keep the kids interested as the adults keen them company

R & B

Highly heralded R&B newcomer Nicole Renee debuts with an album that show cases her various skills as a writer, performer, and producer. Like Erykah Badu and Lauryn Hill, Rence is a well-round ed, accomplished artist who is not content to be pigeonholed as a mainstream R&B singer. Vocally, her sassy, often raspy approach is reminiscent of giants Tina Turner and Chaka Khan, Highlights

-all of which offer in addition to R&B, a taste of rock and alternative pop that may help the vocalist reach her potential crossover sudience. Other noteworthy tracks include "Strawberry,"
"Ain't Nothin' Changed," "Telephone,"
and "Wickedness." In addition to the artist's rock and alternative influences, she showcases her formidable opera skills on "Memorabilia." An impressive

RAP

The Love Movem

Laid-back and to the bone, Quest's fifth. and final, album goes far in redeeming its last outing by taking it down to old-school anorexic drum-and-bass foundations that occasionally tinker on the border between hip-hop and jazz and provide more riffs than samples. That leaves extra space front and center for the power of love and the group's voiceline skills to shine: Q-Tip's mesmerizing, syncopated flow and his lightly sagacious buck-and-forth with ns agnay sagasous oues-and-orth with Phife. The first single, "Find A Way", "Stepping It Up," "Against The World," and "The Love" showcase Quest's gift for slipping hardcore vibes into expert poperaft. Basta Rhymes' turns in "Step-nin" and "Busta's Lament" inject hype and texture, while "Give Me" (featuring aga) waxes sweetly nostalgic, recalling Quest history and implying that the breakup is amicable—just another of life's

COUNTRY DEANA CARTER Everything's Gonna Be Alright

PRODUCERS Deana Carter, Chris Farrer Capitol Nashville 21142 The inside tray sheet of the CD glows in the dark (on the first 200,000 pres

One Chord To Another

Never Records Group Marterecords 24 Teetering on the brink of states

recognition for nearly a decade, Halifax Nova Scotia's Sloan has finally inveigled

style riffs on this year's "Navy Blues.

"Smeared"-a head-bopping, fuzz-laden

affair smacking of early Cheap Trick on

"One Chord To Another," on the Englave

Imprint (formerly affiliated with EMI,

w with Mercury). "Smeared" high

orites "Underwhelmed" and "I Am

lights include the distorted teen cult

The Cancer," though the quartet also nods to the Velvet Underground on

"Left Of Center" and DGC labelmate

"Smeared" sometimes verges on unra

eling, Sloan heeds its higher pop calling

on the tight "One Chord To Another," is

which Beatlesone structure, piano, and

ben "Two Seater." While the rocky

Sonie Youth on the only minor-key num-

uise with the poppified AC/DC

only), and that's not the only hot there about Deana Carter's sophomore albun Continuing the same kind of eelectic mix of musical styles that made "Did I Shave My Legs For This?" so appealing, Carter has Southern Gothic story songs in the "Strawberry Wine" vein, a fun track like "The Train Song" (featuring Lynyrd

SPOTLIGHT



KENNY LATTIMORE From The Soul Of Man PRODUCERS Kenny Lettimore, Colin Gavie Columbia 68854

Kenny Lattimore's sopho more project. "From The Soul Of Man," has a song for just about every listener. Lattimore pulls out all the creative stops to

help showcase his full vocal capac Much as he did on his self-titled debut Lattimore continues to target many of his songs toward both men and nus songs toward soon mee and women. A great majority of the tracks, such as "Days Like This," "Trial Sepa-ration," "Tomorrow," and "I Love You More Than You'll Ever Know," lay out tricacies of real '90s relation ships from the black male point of view. The album includes the gospel flavored "Well Done," a cover of George Harrison's classic "While My Guitar Gently Weeps," and the duet "Love Will Find A Way" with Heather Headley from Disney's "The Lion King II: Simba's Pride."

Skynyrd guitars), and a ZZ Top groove or "You Still Shake Me." "Angels Working Overtime" is a substantial little some opera road tale that even survives a kids' chorus. Plus, she does a coy and sensuous remake of Melanie Safka's suggestive ng "Brand New Key," enlisting her best little-girl voice without sounding cloving. There's also an added confidence and maturity to Carter's singing (something that selling 4 million-plus copies of a debut

VITAL REISSUES®

tared vocals round out numbers like "The Good In Everyone and the brilltant "G Turns To D." Con-

Gone For The Day; The Song Is June Capitel Jazz 7243 95448/55455 Wose a virtual June Christy-o-rama! The cool jazz vocalist's fans have been waiting for Capitol Jazz to rerelease two of of her hest-loved discs, both featuring arrange "Gone For The Day" and "The Song Is both best sellers for the label in 1957 and 1958. Well, the label has trumped pleas and prayers by reissuing both and packaging them with two mor out-of-print items from her catalog, pairing "Fair And Warmer," also from " with the former album and 1960's "Off Beat" with the latter. Fresh and refres ing, all the Christy offerings will have old hearts thumpin' and newcomers totally spellbound by her warm yet modern vibe. It's hard to pick favorites here from

lacuna of "Lazy Afternoon," both dripping with '50s cool, are just a few of the high

SPOTLIGHT



HERBIE HANCOCK Gershwin's World PRODUCER: Robert Sader

Verve 314 557 797 Like no one before or since. George Gershwin reveled in the melting pot that is American music jury classical pop—they are all part of his signature sound. We've been blessed with gorgeous Gershwin records in every genre to celebrate the composer's centenary this year, but no tribute speaks to the essence of the man with more inspired artistry than Herbie Han cock's "Gershwin's World." Reflecting the title, Hancock spotlights music not only by Gershwin but also by those who so influenced him: W.C. Handy, James P Johnson, Duke Ellington, and Maurice Ravel (and he spices up some settings with percussion to reflect Gershwin's Latin bent), Hancock's supporting east is stellar, to say the least: The Orpheus Chamber Orches tra accompanies his brilliant improv on Ravel's G Major Concerto; Wayne Shorter, James Carter, Eddie Hende son, and Kenny Garrett add solos; Stevie Wonder sings "St. Louis Blues" Kathy Battle intones the Prelude in C Sharp Minor; and Joni Mitchell embodies "The Man I Love" and mmertime" with inimitable grace

No Place That Far

RCA 67653

and emotional intelligence. But the final highlight is Hancock alone: a

touching take on the evergreen "Em-braceable You."

As one of the most talented women singers to emerge in country music in the past two years, Sara Evans has been surprisingly slow to get country radio play. That's beginning to change with the current single, the title cut from "No Place That Far," on which she is joined by Vince Gill. Although not as roots-authentic as her first RCA album (produced by Pete Anderson), the current album elowingly showcases her big, versatile voice with an impressive collection of first-rate songs Evans co-wrote five of those 11 songs, uding the single, and is probably to be a country force for some time. One song she insisted on getting for this album is one of Harian Howard's best composi-tions ever, "Time Won't Tell," which he cowrote with Beth Nielsen Chapman. DANNI I FIGH

PRODUCERS Michael Knox, Maris Whete

Danni Leigh has got a lot of hat, a lot of attitude—and a pretty good penchant for singing honky-tonk. Co-writer of six of the album's 11 songs, she has a good group of country history. She also displays go taste in picking cover songs: Willie Nel-son's "Touch Me," Tommy Collins and Merie Haggard's "Mixed Up Mess Of A Heart," and the Harlan Howard-Kostas

composition "I Feel A Heartache" are ne country bedrock, Like Heather Myles on Rounder Records, Leigh sounds to the barroom born. Alternately sultry and abrasive, she describes herself as an 'ol' hillbilly chick." As such, she's a welcome addition to the Nashville country

JAZZ

Strings Of Desire SUCCERS Andy Sur sers. Victor Biglions, Eddle King RCA Victor 09026-63326 "Strings Of Desire" finds ex-Police man

Andy Summers and pal Victor Biglion dueting on acoustic guitars, blessing a variety of standards with a singing, danc ing grace. Yet the affair's lighthearted, uming character masks some serious musicality. From the infectious bop of Diz-zy Gillespie's "Night In Tunisia" to John Lewis' touching homage "Django," Sum mers and Biglione conjure a rainbow of jazz hues. And well-wrought tunes from Jobim, Gilberto, and Gismonti add some low-key Latin spice. Capping the disc is immers' original "Samba For Counting The Days," and its charm underscores errated the guitarist is as a solo talent. A vibrant recording only adds to the allure of this lovely album, which should appeal not only to devotees of jazz guitar but to fans of folk and roots music.

LATIN

LAURA PAUSI Mi Respuesta

WFA Latina 24720 Catchy, finger-sna pping groove-pop p

meates the third Spanish album by this Italian songstress as she smartly moves way from being exclusively a purveyor of teary-eyed romantic ballads. Moreover. Laura Pausini's distinctive high voice is wrapped in a more rich and mature deliv ery as she erwises through a nicely halanced, 13-song set that still boasts plenty of radio-ripe tunes of heightened amorous intentions, including the bouncing leadoff single "Emergencia De Amor," the pulsat "Quédate Esta Noche," and the slower-paced "Félicidadad." ing entries "Me Siento Tun Rien" and

WORLD MUSIC

Immortal Egypt PRODUCERS: Phil Thoman, Hossen Remov New World Music 455 Estimable Egyptian percussionist and

discs under his own name, as well as a Starry backup résumé with the likes of Peter Gabriel, the Rolling Stones, and Jimmy Page & Robert Plant. On "Immortal Egypt," he links with British ambient instrumentalist Phil Thornton for a project that is far better than its new age trappings might suggest. The grooves and ures are a bit airbrushed, vet Ramzy's fine orehestra can't help but inject some real organic substance

CLASSICAL ASKO Ensemble/Royal Concertrebouw Orci Riccardo Chailly

PRODUCERS: Andrew Comali, Chris Pope Decca/London 289-460-208 Decca deserves much applause for this

historic release, the first complete survey of the orehestral works of Edward Varèse (1883-1965). An iconcelast of sound, Variese crosted towering "sonic sculp tures," carving them out of raw orchestral texture and ploneering electro/acoustic (Continued on page 22)

include "Rockin' Chair," "Cocaine Lane," "Seems Like Yesterday," and "Ugh! SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical ment and/or Skilboard chart potential. VITAL REISSUES: Rereleased albums of special sristse, archival, and commercial interest, and outstanding college

POP

FIONA APPLE Across The Universe (4-17) R: Jon Brion WRITERS: J. Lervon, P McCartney PUBLISHER: SonyiATV, BMI

Clean State/Work/Sony Soundrax 41530 (CD provide Fans of 1997 breakthrough prodigy Fions Apole's fire-and-brimsto ne angst are in for quite an eye-opener on this overtly understated slow shuffle, a druggy refashioning of the classic Lennon/McCartney compos tion, taken from the soundtrack to "Pleas antville." Set smid raindrop-like pe sion and gently strummed guitars, Apple ambles through this indelible melody with an appropriate dose of detachment, singing "Nothing's gonna change my

world" amid verses that signal chaos and discontent. This sone will breathe intensi the airwaves, only to be supercharged by a brilliant black-and-white videoclip directed by Paul Thomas Anderson. This track is poised to accompany top 40 and modern rock radio listeners far into the season and is certain to elevate Apple to a level only hinted at on her debut, "Tidal." We call

▶ 'N SYNC (God Must Have Spent) A Little More

PRODUCERS: Carl Sturken, Evan Rogers PUBLISHERS, Bayon Best MCA, BMI

RCA 65621 (CD repro Hot on the heels of its debut album cat pulting to No. 2 on The Billboard 200, 'N Sync delivers its third tasty single, a requ site, though oh-so-lovely ballad. Remixed slightly to bring out the moody strings and ies between Justin, J.C., Chris. Lance, and Joey, this lushly produced track ould help radio further disti the festive barrage of youth acts out there. This is pure pop pleasure, with a eleverly worded message of tenderness that will have the act's legions of young female fans staring longingly at their rad not their posters of these highly p - M se highly photogen

lads. An easy decision for top 40 mers, who would be remiss not to continue to develop the quickly rising cureer of the next leader of the boy band pack. MARCY PLAYGROUND Sherry Fraser (2 49) OLICED John Wheeled

PUBLISHERS: W.S./Wezniak, ASCAP Capital 12844 ICD per The follow-up to the huge cross-format hit "Sex And Candy" should have no problem setting the course for Marcy Playground to be an adult top 40 contender for new impact act of the year. Again, it's the dis-tinctive vocals of lead John Wornisk, who also wrote and produced the track, that make this a standout from the herd of brooding modern adult bands strump their way across the land. And again, it's a ver title that will keep this languidly ed track on the lips of the group's new

Playground's "Ancient Walls Of Flowers"is a shoe-in for adult top 40 and modern adult, perhaps even triple-A, approval R & B PRODUCTR G-Ow

ing top 40 listeners, but "Sherry Fraser

se namesake is a co-writ

WRITERS- R. Kelly, K. Price, K. Murra PLICE ISHERS, Zoroback Kelly 6881 Price is Biotechical

stop by the house and "make it right." As his duet with Celine Dion, "I'm Your Angel," reaches for the sky on the pop/AC this R&B-oriented sex confidently knocking at No. 1 in short order, thanks to a groovy sidekick rap from Keith Murray and provocative instrumentation à la Janet's recent "Go Deep." This track is wholly astisfying, oozith all the raw acquality we kn love R. Kelly for, as well as a melodic strut that'll have the masses joining the party in about a second. A wonderful start to Kelly's forthcoming double alhum, "R."

IN KELLY PRICE Secret Law to to PRODUCER, Daron Jones WRITERS: K. Price, D. Jones, Q. Parter, M. Scandack, M.

PUBLISHERS: Price Is Right/Music Corp. of America. 99M EMI AprijKalinmia/C. Sills, ASCAP Island Black Music 7959 (CD on While she has only one hit under her belt, the No. 1 R&B debut "Friend Of Mine Price has already carved a niche for herelf as a songwriter for the likes of R, Kelly (above), Aretha Franklin, Puff Daddy, Brandy, Mase, Tatyana Ali, and the Isley Brothe ers. She's also one of the most promising bearers of pure, God-fearing, heart-wrenching soul. Here, she again delivers a searching, pained vocal, belting with the rich texture and warmth of a finely aged wine. In this setting, she's got a secret love that she refuses to hide inside anymore, instead choosing to profess her pure love amid a rubbery sline and cabaret instru This is a joyous slice of R&B from an artist who's proving to be worthy of a long, satisfying stay. Grade-A effort

primed to sweep the R&B airwaves. + PATTI LABELLE WITH FOOIE LEVERT IN IT Still Good To You (4-41) PRODUCER, Art Marsin

VRITERS: N. Anthoni, V. Simonon PUBLISHER not Sixted

You haven't truly experienced the beauty of LaBelle'e vocal gifts until you've exper enced them in a live setting. This deliciou ly dramatic rendition of the well-worn Ashford & Simpson composition—lifts from the diva's glorious new "Live! One Night Only"—proves that point perfectly. Free of the restrictions of the studio, LaBelle cuts loose, breathing remarkable new emotional depth into the song-with a soulful assistance from Levert, whose throaty baritone is a fine counterpart to elle's glass-shattering soprano. Issue to radio programmers on a promo CD that also features fine performances of Sparkie," "A Change Is Gonna Co Only You Knew," and "If You Love Me," this should be of equal interest to old-school R&B afficienades and novices inter-

ested in broadening their musical palette. ROCK

BLUE FLANNEL Havin' A Bad Day (3.20) PRODUCER, Jay Healey

CLUM ISHER WASHING BAR Any song that starts with the lines "I hate people/And I hate sober people/ And I hate all people today/Cause I'm havin' a bad day" promises something clever up its sleeve. Sure enough, by the time It's all done, these four make it clear ey're still look that they hate it all-but th ing for a bright tomorrow. It's a clever, tongue-in-cheek assault with the melodic ttle to back this fun modern rock Nothing too complex, just a song with a great gimmick and a sticky hook. At home with modern rock and triple-A outlets.

* MARY LEE'S CORVETTE Lick The Sunship

PRODUCER, Enc "Roscon" A rmanuscal bits resoon Amons
WRITERS M.L. Kortes, O. Buston
PUBLISHERS: Magds Lane/Post Munic, ASCAP
Wild Pitch 98004 (CD promo)
A preview of the much-anticipated o m by indie fave Mary Lee's Corv this subtle, insistent invitation to shed the inhibitions of sudden mutual allure is as magnetic as it is elemental. Singer/song-writer Mary Lee Kortes is a powerful ta ent with nuance to burn. On this cut, wh should find immediate favor at triple-A. she keeps a tight lid on her vocal toolbox as crisp acoustic and electric guitars and cat-like drumming close in. Sain this twice and watch the phones erupt as it whets appetites for her forthcoming "True Lovers Of Adventure" set.

★ DEE CARSTENSEN Be My Man (3.5% PRODUCER, flen Wisch

WRITER: O. Contenner

PUBLISHER, Sloward Box Est Nine@tue Thumb 90125 (CD prove)
Lilith Fair 1998 alumnus Carstensen has shared the stage with Sarah McLachla Bonnie Raitt, and Jonatha Brooke, Now she's ready for her turn at but with newly d material from her album "The Man," "Be My Man" is a deluxe showcase for this young singer/songwriter, who munical leanings might be compared to Shawn Colvin and whose vocals are remi niscent of Dar Williams. In this sweetly tempered track, which sets the mood with an ample helping of mandolin, she works to sights to realize how much they have in common: "Be the one who knows me better than I know myself." The hook is immedi ately accessible, and the whole experience rewarding. Well worth an exploratory spin.

LOVATUY First Kins 14-00 CERS: Gary Langan, Howard Jones WRITERS R. Herrmings, J. Conton bins 72031 100 remoi Lovatux is onto something with "First Kiss." Sweet, girlish vocals (with a decided ly Portishead-bke flutter) mark its melody wer wedding reception-esque electric organ and bubbly prerecorded backup voices, while a laid-back R&B best and subdued bass help the song to sidle along But if "First Kiss" stands out in the crow it's because it's a strikingly prefab ne Lovatur's instrumental backing aconda thesized in an early-'80s way, not a cool o-fi, in-your-face, late-'90s way. Then in if it extens some attention-which

"irst Kiss" could at top 40-why ask why? B.B. KING Bad Case Of Love (3:36) PRODUCER: Sidney A. Seidenberg ACTIVE are betted

MCA 4269 ICD pro

B.B. King can do no wrong in most of our eyes: His veteran guitar artistry is still a knockout after all these years, and his sp of the blues (even when it's clear that he's well-rested, well-fed, and couldn't be happier) is almost unparal-leled. "Bad Case Of Love" is a straight blues number with a booty-shaking tem that rides on gospel-style organ riffs and occasional brass punctuation. The radio edit is inexplicably missing King's extened guitar solo—which figures prom on the album version—bringing the song effectiveness down a notch. "Bad Case O Love" might also suffer for its class

sound; blues just doesn't sound new. THE EVINRUDES Drive Me Home (3:30) PRODUCED, Brian Bred

ury 421 (CD pro "Drive Me Home" isn't this year's most novel track, but it is a competently written pop/rock song with definite mainstream potential. The rich production enhances its otherwise ho-hum rock guitar riffs, and a jangly tambourine and high-hat add texture. The catchy vocals, from a breathily sexy, honey-sweet Sheryl Crow soundalike, are mixed with an unobtrusive male backup voice to good effect, and the lyrice are inventively cheerful—"If I was the pope I'd get undreased/Take off my robe and my bulletproof vest." Despite its title "Drive Me Home" seems to be pressing shead aimlessly, and its lack of directi or eventual climax is disappointing. After the bridge, we await a dynamic shift, an a

cappella reprise, or even a drum fill, but

STORYVILLE Two People (4:14) MICOUCER, Stephen Bryton

WRITER O Greson PUBLISHER- David Grissom, BMI Atlantic 8689 (CD prove)
This stripped-down track is about as

straight-shead as they come. The mes-sage: Two people, for better or worse, are sticking it out, "flying into the sun." The approach: simple guitar, drums and base and a clear, unaffected yoral. The effect: 70s album rock that feels about as vital today as a pet rock. Still, mainstream rock is a possibility here, particularly those with a Southern rock or an olderskewing lean. Taken from the album "Dog

COUNTRY

RICOCHET Carr'l Stop Thinkin' 'Bout That PRODUCTOS Dos Chances State Char

WRITERS: M. Dodson, O. Droke, S. Mullins PUBLISHERS: Sony/ATV Tunes LLC/(0ba Cross Keys/Kim Williams, ASCAP: Kilten-Turner/Write Brewer! Hits, BMI embla CSK 41504 KD sysmal The producersthe father/son team of Ron and Blake Chancey—have created a solidly country, radio-ready confection aced with fiddle and steel guitar. The vocal performance has lots of personality, but the song is pretty lightweight, with a lyri-cal theme similar to Rhett Akins' "Don't Get Me Started" (which was more inver tive). It's definitely not a deep treatise on ng profound, but the production is on target, and it has that tempo that coun seems to love, so it will likely be embraced out there in radioland.

THE WILKINSONS Fly (3.2%) OUCERS: Tony Heselden, Russ Zavitson, Doúz John

VRITERS S. Wilkinson, R.M. Bourke

Music Publishing: SOCAN: Rary Route Music Co., RMI The follow-up to this in-the-spotlight fami-ly act's debut smash, "26¢," is a lovely dtempo tune characterized by a b ful lead yoral and those colectial family nies. Co-written by father St and veteran hitmaker Rory Bourke, it's a solid song, but the performance is what gives it wings. Not since the Whites ha there been a family trio with such a gor group sound. There's a freshness and purity to the Wilkinsons' music that should keen them around for a long time

THE KINLEYS Somebody's Out There Wa ing co-ass

Hig Cs-361 PROQUEERS: Tony Haselden, Russ Zevilson WRITERS: R. Lamer, F. Golde, S. Booker PUBLISHERS. Warner Tamerlane Publishing Corp./Puck alou Sonochimat Nomen Music France Gridt Music Epic ESK 41593 This first single from the stellar "To

By An Angel" soundtrack, due Nov. 3 on 550 Music/Sony Music Soundtrax, open with a Cajun fiddle that gives way to th Kinlsvs' warm and smoky vocals, nicely elevated by those tight familial harm The song has a positive message, a nice country groove, and is a fine performance. All those things should add up to accep-tance at country radio. Plus the act's appearance on what will likely be a highprofile project, which includes Wynonns Faith Hill, Martina McBride, and Deans Carter, ehould be an instantaneous b to the siblings' career.

DANCE

PUBLISHERS. Third MINClass Clown MusicHOR Publishing, ASCAP

REMOCERS- Brinsley Evans, Eddie Baez, Chris "the Greek Panaghi, Welcome Productions
Third Millennium Entertainment TWM1584 cc Ms. Torres has had quite the colorful

career in her 11 years of making music. With several festive pop/da hits, including "No Reason To Cry "Come Into My Arms," eb little wonder, has been dubbed the "Queen of Latin Freestyle." These same fans, however, may be some surprised by "Back In Your Arms Again." Why? Simply put, it's not a freestyle record—but rather a hands in-the-air house anthem. Torres sounds very at home walling atop producer Brinsley Evans' sublime discoducer Brinsley Evans' sublime disco-drenched original production. Though dreined organic production. I nough club DJs have embraced "Back In Your Arms Again," radio is still ekeptical. Let's find a home, yes? Contact: 212-647-1575

* JENNIFER DELGADO What is it (About You)? PRODUCERS: John Morters, Vaughn Stewart

PUBLISHER: 0 Ye Prophet Entertainment. R58

ie 44 78973 (12-mch mode Play this record without taking a glimpse at the credits. Listen to the ingénue's pure pop delivery. Sounds kinda familiar, doesn't it? Jennifer Delgado's voice is a dead ringer for Kylie Minogue's; that is, the Kylie of the '80s playful, effervescent, and full of innocence. On this, Delgado's solo debut (sh is a featured vocalist with Sony Tropica hlurred border between energetic pop and pop-infused house music. Along fo the ride is Soul Solution, the production/remix team responsible for the club remixes of Shania Twain's million-selling You're Still The One." Not a bad combi

A C PRODUCES: British Burtis

PUBLISHERS: MasonMack, BMI; FolyGram Interns n Bables, ASCAR sales NAS 98-91 ICD promo

It's been way too long since Sheena East has served up something new for radio, but this tasty ballad will help make up for those unfortunste lost years. Sung with another '80s hitmaker, Jeffrey Osborne, this gentle, sweeping power ballad could have come right from a Dis-ney movie. Easton's voice has become even fuller over the years, and her command of the material breathes efferves cence into the gently paced, albelt some what formulaic, song. Osborne, as always, uses his tenderized vocal chops to grand effect, sweeping up the seal with ease, while the two voices blend tter on toast. Taken from Windham Hill's inspired "The Colors Of Christmas" (though this song contains no holiday references), which includes new recordings from Peabo Bryson, Melisas Manchester, Oleta Adams. Philip Bailey, and Roberts Flack. This song is all yours, AC-and well worth

NEIL DIAMOND As Time Goes By (2:54) PRODUCER: Bob Gaudio WRITER. H. Hupfeld PUBLISHER: Warner Bros., ASCAP

enjoying.

er highly recommends because of their musical merit. NEW AND NOTEWORTHY, Highlights new and

Columbia 41636 (CD prono) Whether you choose to admit it or not. the familiarity of Diamond's comfortable voice will send a little zing up your spine—even if just for this track's overt campiness. From his upcoming "The Movie Album," this song finds the croer taking on the familiar standard from "Casablanca," set amid a live orchestra commanded by renowned file composer/conductor Elmer Bernstein e's never any doubt that Dis will deliver the goods vocally; for his longtime fans, this lush, heartfelt perforee will melt he under hot sauce. For radio, this one's soft, soft AC all the way

SINGLES:

(Continued from page 20)

amhience. With aid from Varèse protégi Chou Wen-chung, Riceardo Chailly and company lend this music an authentic r. Highlights: the brutal orchestral beauty of "Arcana" and the look fin.de siécle drama in the early song "Un Gra seil Noir," with soprano Mireille Delunsch. The edgy, otherworldly character of Varies's music could hold real appeal for those who are into electronic exoticaso Decca would deserve double applause if it marketed the set to a younger crowd.

GOSPEL

PRODUCER, John P. Ken Verity 43117 The signature of the prolific John P. Kee is strong on this fourth offering from his Vic tory In Praise (VIP) Mass Choir Original ly conceived in 1990 as an outreach to atrisk youth. VIP has blossomed into a stellar vocal ensemble in its own right, guided by Kee's sure-handed production. strong songs, and prominent instrumer and vocal presence. As with all his various projects, Kee tilts his own talents toward the artists' sound, with energetic results that are fresh and reassuringly familiar. The title song and "Holy Hands" are both strong shots as singles, as is the allo centerpiece, "When Will We Sing TI Same Song?," a powerful anther eriliation that reinforces Kee and VIP's commitment to music as the mes to a jammin' good time, as well as societal to a jammin good time, as we and spiritual transformation.

+ SLIM & THE SUPPEME ANCELS

SPOCKACES Housed Street hours from Dates house

MCG 7005 With 20 albums and 35 years of history behind them, Slim & the Supreme Angels remain one of the last and best nurveyors of classic gospel quartet musi sound and the songs are neither contem-porary nor traditional but rather timeless, that has pervaded R&B, rock, and popfrom '60s doo-wop to Boyz II Men and beyond. This outing finds the group still ing the seemingly endless vein of tightly knit harmony and counterpoint over a rhythm partion of base drums organ, and electric guitar. First among nerous standouts is the title cut, a punchy, bluesy strut with veteran Angel "Sugar" Hightower delivering a stinging guitar workout to raise the dead. Definitive, indigenous American music at its

CHRISTMAS

The Voice Of Christ MCA 11840

KENNY LOGGINS

PRODUCERS: Peter Asher, Kenny Loggins Columbia 69371

saine Dupri Presents: 12 Soulful Nights Of PRODUCERS: Jernaine Dupri, Michael Mauldin, Samuel

So So Del Columbia 69674

22

MARTINA McBRIDE White Christmas ROOUCERS Martina McBride, Paul Worley DCA 67654

HOME VIDEO

OUR FAVORITE TOYS

Acorn Media mdes \$19.95

For baby boomers and thirty-omethings, today's overnight toy sensati nothing on such classics as the Slinky, Etch-A-Sketch, Barbie, the Radio Flyer wagon, and Matchbox cars. This postalgic and surprisingly educational look at the favorite toys of children who long ago gathered in wood-paneled basements across the country reveals the longevity of these simple pleasures and is well-timed for the holidays. Interviews with the crestors of the toys let viewers in on some side knowledge about the deof some classic creations, like the hanny accident that led to the developme Slinky, the tiny manufacturing defect that sets G.I. Joe apart from all other action figures, and the inner workings of the Etch-A Sketch. Rounding out these tidhits of knowledge are testimonials from an assortment of adults who talk of make helieve worlds, "do-overs," sibling rivalry, and other childhood memories that the toys elicit. Contact: 800-474-2277.

TOYS OF THE PAST

55 minutes \$10.05 Before he died last year at age 80, world-

renowned toy collector Dr. William Furnish had amassed a collection of current and antique planes, trains, stuffed animes. Erector sets, dolls, and other toys that was rivaled by only a few collections around the world. For this video, filmed not long before his death Louisville, Kv. all six stories of which are jammed, crammed, and otherwise inhall ed hy toys. As much a storyteller as a collector, Furnish explains the genesis and social status of some of his most prized possessions, ranging from a miniature walking Charlie Charlin renlica and a on Aero Circus to an unust that he estimates is worth about \$25,000. Contact: 800-892-2822.

SAVAGE FARTH: THE DESTI ESS DI ANET

60 minutes: \$10.00 mark as \$70.00 for housel and Strong reviews and word-of-mouth for the PBS miniseries "Savage Skies" led to the four-part follow-up "Savage Earth," which explores other potentially devastating phenomena that take place on Earth. Nar-rated by Stacy Keseh, "The Restless Plans viewers from California to Mexico and Japan in an effort to survey the ses and effects of earthquakes. Fill with information hytes and its share of disaster footage with an emphasis on San Francisco's 1989 quake, the tape asse the dangers earthquakes pose for people who live in high-risk fault areas. On the positive side, it also shares survival stories and arts of beroism that occur during the darkest of earthquake-induced Also new to video are "Out Of The Infer Waves Of Destruction," and

WHAT EVER HAPPENED TO KEROUAC? 96 minutes, \$19.95

Although he probably would have hated any sort of ceremonious homage, this doc-umentary speaks volumes about the author and the counterculture of drugs and other experimentation be helped define, as heard by those who knew Jack Kerouse best. The author of such novels as "On The Road" and "The Dharma Bums," some of them written during exhaustive three-week stints, comes

across as both a genius of prose and a desperate chronicler of desperate times.

Among those shown chronicling Kerouac's life are fellow artists Allen Ginsberg and William Burroughs, as well as his daughter Jan, who describes an emotionally chilling reunion with a father. The tape also includes readings of selected Keroua works, as well as footage of Kerouse being erviewed by Steve Allen and William F Buckley Jr. less than a year before he died

BILL BOARD DAD

90 minutes \$19.96 fary-Kate and Ashley Olsen are growing up, but they are certainly not outgrowing their propensity to piay matchmakers, as their propensity to pany materimakers, as they did in the days when they played the singular Michelle on TV's "Full House." In this direct-to-video movie, the twins star as hip Venice, Calif., sisters who seek to who hasn't smiled much since their moth er died two years ago. To find the perfect mate, they point a personal ad on a gignt sinently located Hollywood bill To everyone's surprise, the plan works but the new couple has some issues to fa re they can live happily ever after. For starters, the women's son is the archrival of one of the sisters in diving co tions. Throw in a plot by the dad's boss to break up his new relationship and steal his money, and you've got enough twists and turns to keep the Oi ens-and viewerssufficiently engaged

GOOSPEED, JOHN GLENN SMS Video

52 minutes, \$19.98 John Glenn proved he had the right stuff 36 years ago when he became the first prican to successfully orbit the Earth As he prepares once again to journey into outer space, Glenn looks back on his inau-gural mission aboard the Friendship 7 in cumentary, which originally aired on the Discovery Channel. (Its name was taken from the words fellow astronaut Scott Carpenter transmitted to his friend as Glenn prepared for liftoff.) Current interviews with Glenn and his immediate family, plus the flight directors, engin and correspondents, are interfaced with archival footage of Glenn training for and embarking on that inaugural mission. Nurrator Walter Cronkite also provides the sociopolitical context of this country's race into space against the former Soviet

LANDMARKS OF FAITH, CATHOLIC MARYLAND adhil Home Me 46 minuter 524.05

The religious and otherwise spiritual roots of America are examined in the "Land marks Of Faith" series, which touches down in Maryland in this episode. The first province in the New World to offer religious tolerance. Maryland became a haven for persecuted Catholics. Viewers go on a tour of the Basilica of the Assump the oldest Catholic cathedral in the U.S .- as well as several of the area's other historic landmarks. The also follows the thread of charitable works that emanated from the Catholic hurch and still runs through various

THE WHO LIVE AT THE ISLE OF WIGHT FESTI-VAL

Rhino Home Vic 95 minutes \$10.00

One year after the Woodstock festival. people crowded onto the Isle of Wight off the coast of Britain for another three days of music. Among the highlights of that event was a three-hour performance by the Who that began arous a.m. This tape provides more than an hour of highlights from the band's legendary set, a powerhouse of rock'n'roli that includes 21 songs, 13 from the group's rock opera "Tommy." "Tommy" material is clearly the highlight of the show but ether calls of the show, but other cuts-"I Can't Explain," "Magic Bus," and an inspired

"Young Man Blues"—aren't too shahhy either on a night when the band could do no urrong

EDANKI INC MALLOWEEN ProbGram Widon

25 minutes, \$12.95 Franklin the turtle, of CBS Saturdayning fame, learns that not everythin that seems spooky is meant to be feared in this sweet animated story. Franklin is thrilled about the chance to go to a cor tume party with his friends, but he is wor ried that he'll be too scared to go to the ed house the gang plans to visit afterward. What's creeping him out even more is a ghost that keeps hanging around which he initially thinks is his friend Bear drasped up in his yoursloss until be learns B cold. The tape includes the episode
"Franklin's Fort." in which Franklin learns the importance of heing upfront with friends when the forest even decides to build a tree fort, and he tries to avoid telling them he's afraid of heights

VERBOOOMING 3...APRI E CARMING COR KINS

Rantow Communication.
35 minutes, \$19.95
The third installment in the
"Vrrrocommm" series of farming videos. or children is a perfect seasonal trest. This tape takes viewers to an apple farm in upstate New York, where a variety of m upstate New Jork, where a variety or modern machinery and gizmos handle the process of apple production, process-ing, and packaging in a more high-tech manner than some might expect. Explanation and accompanying visuals about nauon and accompanying visuals about the many varieties of applies, why some are good for pies and others for pre-serves, and the steps along the way from farm to greenry store shelf are engaging and extremely child-friendly. Contact: 800-518-PARO RECYCLE WRANGLER

Children's entertainer Joanie Bartels

Los Angeles Department of Public Works 25 minutes, free

STORY

lends her charm and voice to this live action recycling-awareness tape devel scuon recycang-awareness tape devel-oped by the Los Angeles Department of Public Works. Bartels belps a group of children understand the importance of reducing, reusing, and recycling by putting the issues in kid-friendly terms and to song. The causes of excess litter and its effect on the envir accentuated by footage of machines dur-ing waste into a giant landfill. The tage also contains lots of scenes of recycling machinery doing cool stuff like shredding stic sods bottles for new life in carpet ing and even clothing. The video is ac panied by several sheets of vivid stickers that help bang home the message. Con tact: 213-473-3623.

ENTER + ACTIVE

ROGUE TRIP, VACATION 2012 Sony PlaySt

Though "Rogue Trip" apparently borrow its game engine from GT's popular "Car Combat," the changes here are so wildly inventive that there's nary a trace of sdancy. Though users still square off in their choice of menacing, souped-up vehicles, "Rogue Trip" owes more thematally to the wacky antics of such games as Interplay's "Red Neck Rampage." The objective here is to rescue "tourists," which include grandmotherly types and space aliens, from evil post-specalyptic
"automercenaries." The graphics are a lit-tle choppy, but GT has packed enough surprices, creative weaponry and challenges into this title to make it a true whi knuckler. Music is provided by such acts as the Mighty Mighty Bosstones.

SonicNet's new animation-enhanced Web asting station is one of the first sites that is fully compliant with the compulsory

license proposed under the World Intellectual Property Organisation treaties.
While that means it lacks some of the interactivity of other Webcasts, it's by no means stale. FlashRadio is clearly programmed by thoughtful music lovers and goes wide and deep with its artist selec-tion on all five genre channels. For this reason and the fact that artist, song, label, and album names are listed, record companies should embrace FlashRadio. Unlike Webcasts that require some more exotic plug-ins, for FlashRadio, most users will find that they already have the Java, Flash, and Real software installed. Of course the beauty of using animati as opposed to video, for artist clips, is that even with jerky 28.8 modem speeds, Flash is easy to watch. Though we've seen better ShockRave graphies, SonicNet. uses the visual space well by running news headlines and other items over the

ROAD TRIPS DOOR TO DOOR, 1999 EDITION PC CD-ROM

Still getting lost on the way to meetings or Aunt Shirley's house? "Road Tripe" gives users a powerful navigation tool that pro-vides wonderfully detailed directions to almost any destination. Merely enter your ocation and destination addre a and this title scours its database to find the short-est, quickest route. TravRoute has bulked ap its points of interest to include more than 2 million restaurants, museums, golf courses, beaches, campgrounds, and orts facilities. Business listings have to been expanded, and Internet links allow users to access road construction and weather information. Handheld com-puter users should note that this edition of "Road Drips" lets users described." "Road Trips" lets users download direc-tions to Palm Pilot or Windows CE

A U D I O B O O K S THE HOLLAND AVENUE BOYS: A SUCCESS

56 minutes, \$28 This touching documentary is a testa-ment to the belief that success is mea-sured not by wealth or fame, but instead hy the triumph of personal spirit. A nostalgic 50-something family man who grew up in the working-class Holland Avenue section of the Bronx, N.Y., crested this passa to his life and that of his ed neighborhood pals. The Jewish and Italian boys who bonded on the streets and in playrooms in one anoth er's houses have remained fast friends through a kaleidoscope of life choices, good times, and hardships. This collection of colorful personal recollections set against a backdrop of family-alhum photos weaves a tapestry rich in roads trav-eled and not taken regarding family, reli-gion, education, and career. Viewers get the sense they have been included in a very special reunion from which all sorts itive values can be gleaned. Contact: 212-579-0689

SUN & SPOON Read by Blair Brown

2 hours (unabridged), \$16.98 ISBN 0-8072-8034-8 Henkes' novel for children ages 8 and up sensitively deals with issues of loss, gr

and memory. Sorrowful over the death of his beloved grandmother and afraid he will forget her as time goes by, young Spoon Gilmore decides to take one of her possessions as a memento. But he come to learn that his grandfather needs the to even more than he does. Veteran reader Blair Brown reads in a gentle sympathetic tone and expertly differenti ates the voices of the various characters, from the elderly grandfather to the perky little sister

Record Companies Fine-Tune R&B Presence On Internet

BY SHAWNER SMITH

While hip-hop and the Internet are quickly becoming synonymous with World Wide Web users, R&B music has yet to form such a memorable relationship with the multime-

"With R&B, gospel, and rock [genrest it all boils down to education says Steve Rimland, who heads the new media department at Interscope Records, Rimland helped revolution ize hip-hop's use of the enhanced CD and the Internet as sources for the company's fan demographic database when he worked at the predominantly hip-hop Loud Records

more successful on the Internet is because of the creative ideas of the artists and the people who implement the ideas. If you get a successful band who embraces technology, like the Wu-Tang Clan did, and someone at the label who understands how to

translate that, then you could have success. What we did with Wu-Tang. you can do with country music. Rimland is among several new media/multimedia executives who are working to make visits to their record company's Web sites and artist nages a more satisfying experience. He is revamping Interscope's Web scheduled to debut at the end of the month. The new site will now be split according to musical genre to give visitors easy access to their favorite artists and allow one act to use

another's popularity to its benefit. "It's going to be more like how people shop in the store," Rimland savs. They look for the R&R section or the rock section. And at the same time. people who know about BLACKstreet may not know about Black Eved Peas or Danesha Star, so it's a good way for all grouns to feed off each other. The site will also include games. fashion, and an Eye on the Streets roots Zagat's guide to hot spots in

"We want to make this a total vouth culture experience," Rimland

At present, the standard label Web site includes artist pages that feature biographical information, stock photos, tour dates, chat rooms, current news or press clips from various news sites, and any music, video, or live performance clips that are available. The pages normally get more elaborate as a project's release date nears. Most sites then offer "win it

before you can huy it" contests, men-

chandise giveaways, pre-order op-

releases

Mr music index

Str Monte Source

Ill Chit & Meanance

William Town

atlantic-records.com) offers a com-

Teddy Pendergrass Feels 'Truly Blessed' With New Autobiography, Christmas Album

of "Truly Blessed" (G.P. Putnam's Sons), Teddy Pen-



dergrass' new book, the vocalist recalls his 30th birthday celebration and being surrounded by record executives, beautiful women, and other well-wishersplus the finest cars, clothes, and cocaine money could buy. But after his 1982 near-fatal car

accident-eight days after that party-Pendergrass says he. like others in the public eye who have

experienced a catastrophic event found that the number of people who visited him then was far less than the number of strangers who had been outside of the party wishing him a happy birth day. "I remembered what my mother said: 'Everybody you know is not your friend.' It was a horrible reality to

your friends.

The Rhythm and the Blues bu Anita M. Samuels know what people weren't

To coincide with the book's Oct. 12 release, his first holiday album, "This Christmas (I'd Rather Have was released by BMG-distributed Surefire

"I had always planned to do a book," says Penders. "I knew I was interested in it but only when I felt I had the right ending," The book was written with writer Patricia Romanowski (who also worked on "Dreamgirl: My Life As A Supreme" by Mary Wilson and "LaToya; Growing Up In The Jackson Family" by LaToya Jackson). It chronicles the vocalist's days as the lead singer of Harold Melvin & the Blue Notes. his phenomenal solo career, and the near-fatal accident that left him a quadriplegic with limited use of his hands. It also covers his fight to revive his singing career, as well as the spiritual faith that helped him overcome his struggles with depression, drug abuse, constant medical challenges, and pent-up feelings about growing up fatherless.

In some ways, says the vocalist, writing the book had a cleansing effect. "[It] was a way for me to face a lot of the emotional things that I chose to push away," Pendergrass says. "I wanted to give insight to me as a person, as opposed to the singer . . . Hopefully, this will show that I have a lot more substance.

The singer has also become an advocate for the disabled. He recently founded the Teddy Pendergrass Education/Occupation Alliance for the Disabled, a national organization that helps people with spinal-cord injuries "bridge the gap between potential and productivity." The organization also aims to help make the resources of government, universities, and private Not surprisingly, the book covers in great detail his industry more readily available to disabled people look account of the accident. "I wanted to erase a lot of ing for education, training, and employment.

sibility of an autobiographical stage play.

"There have been some movie producers sniffing

around to bring my book to film," adds Pendergrass.

make money; it's a hard thing

to do, but it doesn't mean that

A book tour for "Truly

Blessed" will stop in New York; Philadelphia; Washington,

D.C.: Detroit: and Atlanta

Response to "Truly Blessed"

has also garnered Pendergrass

a number of business offers.

While he won't comment on

specifies, one includes the pos-

it isn't going to happen.

myths that surrounded my accident and set the record straight about a lot of things." Pendergrass says. "I thought it would be good to look back and see what I've done and hope that it would inspire those in difficult times . . . It's not a 'tell all' book.

In 1983, Pendergrass courageously resumed his career with "Heaven Only Knows" on Philadelphia International Records; it peaked at No. 9 on Billboard's Top R&B Albums chart. Within two years, he recorded "Law Language" and "Workin' It Back" on Asylum. both of which peaked at No. 4 on the same chart. Pendergrass later recorded three albums for Elektra Entertainment: the Grammy-nominated "Joy" rose to

No. 2 on the R&R chart while "Truly Blessed" peaked at No. 4 and "A Little More Magic" peaked at No. 13. The six albums garnered him 18 hit singles.

The last time the vocalist toured was in 1996 as a cast member of the gospel musical Your Arms Too Short To Box With God," As for future tour plans, the vocalist says

he'll only do a small one. "I'm moving past touring," he says. "It takes a lot out of me, and it's not all that I am. Thank God I don't have to tour to

S

They also link to all affiliated-label

sites like Ruffhouse, Roc-A-Blok, and So So Def.

tion as it happens.
Atlantic Records' Web site (www.

pany-wide news and event page before branching off into the various artist pages. It also includes ontion buttons that lead to the label's Faneast and Instavid sections Fancast is a compilation of audio and musical cybercasts of Atlantic artists who ave performed and chatted at the label's digital studios or other venues. Instavid is the label's online video channel that plays all Atlantic artist videos in their entirety. Instavid can also be accessed through Real Networks' (real audio/



INC. ◆CONTRACT An America Online music site

portunities, chats, and-whenever real video) Web site "We are more event-driven," says possible-specialized sections with backstage photos, interviews, con-Karen Colamussi, senior VP of new

cert footage, and cybercasts. "Our initial vision when we went online three years ago was to put our artists online, not just be an information byline on a Web site," says Mark Ghuneim, VP of online and emerging technologies at Columbia Records.

'It was always a part of the vision to get the artist involved. If we can't give [fans] the most updated information about the artist, then they might as well be [visiting another] fan's site for the artist. We use [the Internetl as a medium to work together with the artist." All Sony-associated labels, accord-

ing to Ghuneim, provide their artists with vanity domain names, i.e., www laurynhill.com, that can be accessed independently or through the com-pany's main Web site.

The new media department holds

meetings with the artist at the start of each project to determine the scope of their site together. Maxwell had created his site according to his "oracular muse endeavor " according to Chuneim and is set for a relaunch The label recently sat down with Kenny Lattimore to design the site for his upcoming album, due Oct. 20.

Once an artist's tour begins, the

labels provide the act with digital

cameras and laptops to constantly

thing on every one of our artists. Not In addition to the standard inclusions. Atlantic's artist pages feature discographies. Elektra (www.elektra.com) and MCA (www.mcarecords.com) main-

media at Atlantic, about its unique

approach. The site will soon be run-

ning a cybercast of newcomer Nicole

Renee's Museum of Modern Art

benefit performance at New York's

Rockefeller Center in conjunction

with SonicNet and Transworld's new

online retail store. Brandy's site

(www.foreverbrandy.com) is running

various promotions with Cover Girl

cosmetics and is working out the de-

tails of a Candies footwear giveaway.

every label can say that."

Colamussi adds, "We have some

toin their cites themselves Elektro's Camille Hackney, VP of multimedia marketing and business development, says that Busta Rhymes' site has the second-largest number of hits, behind Metallica. All of BMG's affiliated labels

Jive, Arista, LaFace, Loud, RCA, Verity, PMP, Delicious Vinyl, Gee Street, and V2-are serviced through BMG's black music site. Peeps Republic, found at www.peeps com. Arista, Bad Boy, and LaFace also maintain their own sites, which offer links to Peeps Republic, but both Bad Boy's and LaFace's sites (Continued on page 26,

Hot Rap Singles.

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			NO.	COMPLED FROM A NATIONAL SAMPLE OF RETAL STORE SALES REPORTS COLLECTED, COMPLED, AND PROVIDED BY SOLUTION SOLUTIONS
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3	3	-	2	DON'T LET IT GO TO YOUR HEAD ◆ BRAND NUBIAN ICIDE ARISTA 13571
4	2	1	4	JUST THE TWO OF US INDICTION COLUMNA 79038* WILL SMITH
3	NE	*	1	WHATCHA WANNA OO? ICLIDI (TI NO LIMIT 53459/99/09/ITY) ◆ MIA X FEAT, CHARLIE WILSON
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(B)	13	_	2	* * * GREATEST GAINER * * * THE STREET MIX * MAG :
9	6	5	9	STILL A G THANG SNOOP DOGG
10	4	3	15	LOOKIN' AT ME
(11)	16	28	4	TOPS OROP FAT PA
12	9	10	5	DEADLY ZONE BOUNTY KILLER FEAT, NOBB DEEP & RAPPIN' NOW
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15	12	9	15	WHAT U SEE IS WHAT U GET • XZIBI
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17	10	7	11	OEFINITION ◆ MOS DEF & KWELI ARE BLACK STAI
<u></u>	19	27	7	PARDON ME WHILE I COME BACK. ORE OFFICE BACK PLAS, GAO, IND COMPRO, 2001, 1910 GRUY
19	18	18	5	LOST IN LOVE NASTYBOY KLICE
20	15	12	17	WOOF WOOF ◆ THE 69 BOY.
21	21	16	8	LANCE MALES THAT A SOCIETY OF CHARGE SPECIAL OF CCC & NOT HELD
22	17	14	- 12	GOODITE TO MY HOMES • MASTER PIECE SLAX THE SHOOLEX SDIS OF PLAN AND NO B. DO
23	23	19	7	DR. GREENTHUMB CYPRESS HILL THE SUFFICIENCY COLUMBIA
24	20	13	- 12	
(25)	48	33	12	NEVER ENOUGH SCENT FEATURING SH'KILL
26	24	20	19	COME WITH ME A CONE WITH ME A
27	25	23	3	UNCUT, PURE BIG DAGDY KAN
28	26	37	3	WHAT I DO SLIP
29	28	36	19	THE ACTUAL CO DOT NO. 4545 ALL CIT
30	32	15	9	SPARK SOMEBODY UP BUDDHA MON
31	27	-	13	IT'S ALRICHT
32	37	32	32	ICH ID II I I ROC A FELLADEF JAM 566210MEROJRY
32	27	35	16	RAISE THE ROOF LUKE FEAT. NO GOOD BUT SO GOOD OUT OF THE PROOF OF THE
33	22	24	18	DO YOU A HEATHER R
35	33	40	19	BLACK ICE (SKY HIGH) ### GOODIE MOB FEAT OUTKAS ### GOODIE MOB FEAT OUTKAS
36	31	42	34	WHO AM I DEENIE MAI
37	30	48	4	VILLER AROUND A PAHSUN FEAT BIG PUNISHER AND DEUG
38	34	44	41	CENDEUT IN SEC MUSEC 79009 (PPC MAXE BY SAY UNIFF A ◆ MASTER PERU RENO, SUCK THE SHOOSER MAXE MYSTICA (C) TO LUL NO (MILT 5/300, PRIOSETY
39	36	34	13	
40	RE-E		6	DON CARTAGENA ◆ FAT JOE (FEAT, PUFF GADO)
41	39	MIN.	- 26	TURN IT UP (REMIX)/FIRE IT UP BUSTA RHYME **BUSTA RHYME**
42	A1	50	69	HOW DO LI WANT ITICAL FORMA LOVE A? • 290C IFFEE NC AND JOJE
43	41	29	11	FIND A WAY A TRIBE CALLED QUES
44	35	25	5	CAN I GET A JAY-Z FEAT AMIL (OF MAJOR COINZ) AND J
45	47	38	5	INCREDIBLE • KEITH MURRA
49 (46)	ME!		1	VEAH VEAH VEAH ◆ DOWN SOUTH PLAYER
47	42	_	36	GET AT ME DOG ONX (FEAT, SHEEK OF THE LOT
41	RE-E	NTDY.	2	G-SPOT
(49)		MINT.	1 4	IC) IC) IT) ALL NET/PLATINUM 12291/INTERSCUND
(43) (49)		NTRY	43	DEJA VU (UPTOWN BABY) ◆ LORD TARIQ & PETER GUN

Piccords with the greatest sales gains this week. #Videocilp availability. #Riccording industry Association fundors (RNA) certification for sales of \$00,000 wints. #RIAA certification for sales of 1 million series. Co is fee CO single. *Attribute indicates carding number in for consister single. Co Single unwasible. (Video availability, (ID) CO single availability, (MI Cassatis mask single availability, (TI Viny mask single availability of single availability, (DI O mask-single availability, CI Single availability, (DI Viny mask single availability).

Stars Come Out For Hip-Hop's Big Picture

A GREAT DAY IN HARLEM: More than 200 hip-hop artists-old school and new, from the East and West coasts, from the North and the South-came together Sept. 9 on West 126th Street in New York's Harlem to reprise photographer Art Kane's historic August 1958 "A Great Day In Harlem" published in Esquire

"I can feel this," said Canibus as he surveyed the scene. "Maybe the next step will be an international forum. That would be even better."

The original photograph posed jazz greats-including Dizzy Gillespie, Thelonious Monk, and Count Basie-on a single brownstone stoop. A testament to hip-hop's unsung communal spirit and reverence for its beloop ancestry is that 40 years later, the MCs and DJs posing for the shoot for the hip-hop maga zine XXL were barely contained on three stoops.

The idea to re-create the famous photo is not new. Vibe magazine used a similar theme when it brought dozens of old-school hiphop artists to Atlanta's Morehouse College for the magazine's September issue

"This is definitely historical and memorable," said Wyclef Jean of the Fugees. "This is America today. However you look at it, hiphop is what's influencing little kids right now." Being portrayed in such a posi-

tive manner is the greatest thing that could have happened for rap-pers," said Wise Intelligent Teacher of Poor Righteous Teachers. "That's what it takes for hiphop to endure through the next millonnium"

Among others present were Busta Rhymes, Deborah Harry, Fab Five Freddy, Grandmaster Flash, the Fugees' Pras Michel, Jermaine Dupri, Shaquille O'Neal, Slick Rick, Rakim, the Roots, A Tribe Called Quest, and Wu-Tang Clan members

"This is beautiful," said Flash. et to see a whole lot of my old friends, new friends, people who were just pedestrians and now are superstars. God says if you remain humble, all your blessings will come to you. Look at all my blessings!" Lensed by legendary photogra-her/artist/novelist/filmmaker/poet

Gordon Parks, the photo will run as a four-page gatefold cover and a pull-out inside poster in XXL's year-end issue, on stands Dec. 8. A '94 documentary film by Jean Boch captured memories of the jazz shoot. This time, film crews were on the spot, gathering footage for a parallel "A Great Day In Harlem '98" documentary (with profits going to the Boys Choir Of Harlem), directed by Nelson George, an author, filmmaker, and former Billboard R&B editor. The filmmakers plan a 10-minute trailer to run on TV and a direct-tovideo feature that will run from 60 to 90 minutes.

"It's a botter way to on as main



exposure," says George, "but we're open (to other possibilities) "We were trying to capture a

sense of what rappers together would be like," George adds, "and it turned out to be a day of great love and affection. I expected more personal beefing between people and a little more fronting, but people were hugging and meeting people they'd never met, and a lot of people were knocked out.

"I was just centimeters away from Slick Rick and didn't know how to behave," Blackstar's Mos Def says. "I told him, 'You're my bero in this shit.' He was the first MC that I [said], 'I want to be like him.' Then it was Afrika from the Jungle Brothers, and he was there, ton

"Harlem is the mecca for music. and people always associate belop with bip-hop," said Afrika. "We created them out of our own art, and they've influenced masses of people. To pull together and do the same thing they did 40 years ago is about unity, and that's why I'm

Nearly everyone was lined up on the steps and ready when Run of Run-D.M.C. rolled up.

"Now, these are real rappers, but they clapped and cheered Run like he was the president," said George De La Soul's Dove called the gathering "church" and his "most spiritual experience in hip-hop. while John Forte described it as "the Million Rapper March."

"What is interesting and compelling is that we could do it again next year and fill those same three stoons (with different artists), and it would still have that power and resonance." Forte said, "That illustrates more than anything the power of hip-hop. It has endured so many things, from being spit at by mainstream media and musicians to the deaths of Eazy-E, 2Pac, Scott La Rock, and Biggie, And here it is, still standing, still powerful, having even more influence."

NUBIAN REUNION: While hiphop's finest were reuniting, members of the rap quartet Brand Nubian were also having a reunion of sorts.

"We're taking that Jazz Age spirit and putting it into hip-bop-the new jazz." Brand Nubian's Lord Jamar says of that momentous Harlem day

After winning critical raves and much respect for its '90 "All For One" debut LP and single, the group disbanded; Grand Puba went solo, Jamar and Sadat X recorded together and individually, and DJ Alamo mixed for them all.

"I never did go," says Puba. "I just wanted that experience, and it

was a good thing. "It was almost like how Wu-Tang now does solo albums just to open up budgets," adds Jamar, "Splitting it three ways when we wasn't platinum got to be a strain. Puha had creative freedom to do what he wanted to do and we was doing what we wanted. Everybody tried

because that was unboard of at that Ironically, the New Rochelle, N.Y.-based group's much-anticipated sophomore release, "Foundawas released Sept. 29, the same day A Tribe Called Quest-Nubian's peer in socially conscious rhyming—dropped "The Love Movement," its final album.

to make it more than it was

Various producers, including Nubian, belmed the tracks for "Foundation," written, as usual, in the studio. "If you catch it right there, in the studio while it's being made," says X, "you get the vibe and the perfection you want."

Fans are discovering-and in some cases, rediscovering-Nubian's signature depth of intelligence, constructive attitudes, and musical versatility in tracks like "Shinin' Star," "Love Vs. Hate, "Maybe One Day," "Foundation, "I'm Black And I'm Proud," and "Sincerely," an apology to women. "We wanted to show that you can make a song that's hot and glorify-

ing women too," says X. And it's all up to '98 standards and tastes. "Our sound is more quality now," says Jamar.

Nubian toured for a solid year behind "All," and its members have been performing together internationally again since '96, ensuring a massive and stalwart fan base. 'About two months before street

date, we put out a 12-inch vinvl with two underground tunes-'Brand Nubian,' produced by Buck Wild, and 'The Return,' produced by DJ Premiere," says Robin Kearse, Arista's director of urban artist development. "That went to the street, mix-tape DJs, and record pools."

Kearse says the album's first single-"Don't Let It Go to Your Head," released one week after the LP-is more radio-friendly. "They've gotten great airplay and

radio support so far, even where they didn't before." Kearse says. The idea was to make a good, solid album," says Jamar, "something you can play from beginning to end, something that touches different emotions at different times-not an album that's all about dropping science or just about having parties. It's about just being ourselves and letting people know that we never really went anywhere."

Elena Oumano can be reached at 51 Macdougal St., Suite 180, New York, N.Y. 10012. Her fax is 212-533-3862, and her E-mail is Eoumano@aol.com.

Billboard TOP R&B ALBUMS

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SOUND SCAPE

		- 1				49	35	19	5	MAGIC TRUNG LIMIT 50017*PRIORITY (10.96/16.98) SKY'S THE LIMIT	
	П.		8.		8	49	45	44	16	MAXWELL ● COLUMBIA 68968* (10.98 EQ16.98) EMBRYA	1
AST AST	ă	28 ₹	HAR	ARTIST	PEAK	(50)	56	51	55	NEXT ▲ AUSTA 19973 (10.96/15 98) RATED NEXT	1
\$ 2	5	22	50	BATTERN & NUMBER/DISTRIBUTING LABEL ISUGGESTED LIST PRICE OF EQUINALENT FOIL CASSETTE/CD)	2.2	51	51	41	56	BRIAN MCKNIGHT ▲* MOTOWN 535215 (10.98 EQ16.98) ANYTIME	1
1				* * * No. 1 * * *		57	46	43	10	SOUNDTRACK ● FLYTE TYME 11/00/MICA (10.99/17 90) HOW STELLA GOT HER GROOVE BACK	1
1	ш	1	4	MAY-Z HICK-APPLIANCE HAS SASSCO-MERCHANGED SIN EQUIESCE 3 MINES AFRO. 3	1	53	39	26	7	CAN-1-BUS ● LANVERSAL 53136* (10.5616.56) 100 CAN-1-BUS	I
3	3	8	8	LAURYN HILL A" BUTTIOUSE 99039*COLUMBA (11.98 EQ/17 98) THE MISEDUCATION OF LAURYN HILL	1	1				* * * PACESETTER * * *	ă.
5		2	3	OUTKAST UPAGE 26053*WHISTA (10.98/16.98) AQUEMINI	2	(54)	76	60	4	TRICK DADDY SUP IN SUDE 2802WARLOCK (10 99/15 90) THE WWW, THUG COM	a.
2	7	5	4	KIRK FRANKLIN GOSPO CENTRIC 9017/JINTE/ISCOPE (10:5917:99) THE NU NATION PROJECT	4	55	52	39	27	TAMIA QWEST 46213WWRNER BROS. (10.98/16.98) TAMIA	1
1 2		Ť	2	BIZZY BONE NO THUGGHUTHLESS 1670/HELATIVITY (10.99/17.98) HEAVEN'Z MOVIE	2	56	60	40	4	SOLO PERSPECTIVE SHOOKINAN (20.98 EQ.16.98) 4 BRUTHAS & A BASS	Ť
4		= 1	2	KURUPT ANTRA 540963/MAN (10.9) EQ17 (10) KURUPTION!	4	57	59	47	16	E-40 ● SICK WID' IT 41645/INE [19 98/24.98] THE ELEMENT OF SURPRISE	1
1 1	2	7	5	SOUNDTRACK ● GET IAM 558662" MERCURY (11.98 EQ.17.98) RUSH HOUR	2	56	53	48	12	MARY J. BLIGE • MCA 11846 (10 9017-90) THE TOUR	Ť
-	_	_				59	63	67	48	CHICO DEBARGE ● XEDAR S3068*UNIVERSAL (10.96/16.96) LONG TIME NO SEE	1
D N	EW	_	,	* * * HOT SHOT DEBUT * * * HELTAH SKELTAH GUCK DOWN SISKIP PRODUCTIVE OF BUT G FOR MAGNUM FORCE		60	62	53	3	TYRESE RCA 64901* IS 94/13 901 TER TYRESE	
9 6		-				61	58	_	2	VARIOUS ARTISTS SO SO DEF BASS ALL-STARS VOLUME III	-
		-	2	MACK 10 HOO BANGIN' 53512YPROBITY (1098/16 98) THE RECIPE	6		_	-	_	50 50 DET 1/3340 CCLUMBER (10 98 (Q/16 98)	4
		9	10	KELLY PRICE ● THECK \$24516/50.4M3 (10.98 EQ/16.98) SOUL OF A WOMAN	-	62	57	32	3	BAD AZZ PROPITY 50741 * (10.99/16 98) IIII WORD ON THA STREET	
1 1		11	22	DMX ▲ RUFF RYDERS/DEF, JAM 558227*MERCURY (10.58 EQ/16.9E) IT'S DARK AND HELL IS HOT	1	63	48	37	7	BIG ED NO LIMIT 507299/PRODRITY (10.98/16.98) THE ASSASSIN	1
2 8		3	4	A TRIBE CALLEO QUEST JAVE 41638* (10 98/17 98) THE LOVE MOVEMENT	3	64	50	34	4	RAS KASS PATCHWERK 50739*/PRIORITY (10 98/16 99) IIII RASASSINATION	4
3 1		8	4	KEITH SWEAT ▲ ELEXTRA 62262/EEG (10.96/16.98) STILL IN THE GAME	2	65	67	58	26	BIG PUNISHER ▲ 1,000 67512*/RCA (10 96/16-98) CAPITAL PUNISHMENT	
4 11		14	9	THE TEMPTATIONS MOTOWN 530937 (10.98 EQ/16.98) PHOENIX RISING	6	66	64	45	4	BIG TYMERS CASH MONEY \$3370/UMIVERSAL (SO 98/16.98) III HOW YOU LUV THAT? YOL. 2	4
5 9	3	-	2	TWISTA & THE SPEED KNOT MOBSTAZ CREATOR'S WARMLANDER STUDYING TROUBURGED SHEET MOBSTABILITY	9	67	68	62	4	REGINA BELLE MCA 11777 (10 98/16 98) BELIEVE IN ME	Ц
6 1	1	-	2	CYPRESS HILL MUFFHOUSE 83142*/COLUMBIA (10.98 EQ/16.98) CYPRESS HILL IV	11	88	40	-	2	VARIOUS ARTISTS WEEKSHOP 1112:10 GO 16 GO FAT PAT & THE WRECKSHOP FAMILY: THROWED IN DA GAME	1
7) N	EW	_	1	VARIOUS ARTISTS	17	66	-	50	10	VARIOUS ARTISTS PLANMASTER FLEX THE MIX TAPE VOLUME III. 60 MINUTES OF FUNK THE FINAL CHAPTER	d
		-	-	BAD BUT 7,0222-508151X (10/9012.90)	_	-	61		10	LOUD 67647*9CA110.98/16/981	4
8 1		-	2	TELA RAP A LOT 46588/VIRGIN (10.98/16.98) NOW OR NEVER	13	70	54	46	6	SKULL DUGGERY NO. MITMINULTY SOMETOWAY BOY TO THE THE SE WICKED STREETS	4
2	-	28	19	BRANDY ▲* ATLANTIC E3039*ING (10.98/16 96) NEVER S-A-Y NEVER	2	71	65	59	13	MAC NO LIMIT 50727*/PRIORITY (10:96/16:96) SHELL SHOCKED	1
9 10	6	6	3	VARIOUS ARTISTS MEAN GREEN — MAJOR PLAYERS COMPILATION	6	72	66	55	8	NICOLE THE GOLD MINDEASTWEST 67209/EEG (10 86/16 98) MAKE IT HOT	1
1 2	1	13	3	MDS DEF & TALIB KWELI ARE BLACK STAR BLACK STAR	13	(73)	78	72	50	MYSTIKAL ▲ 8IG BOYNG LIMIT 41620/IVE (10 98/16 96) UNPREDICTABLE	1
2 2		25	3	60WKUS 1158* (103616-90)	22	74)	81	64	3	CHAKA KHAN NFG 9281 (14 98 CB) COME 2 MY HOUSE	j
			3	OEBORAH COX A495TA 19022 (10.99016 98) ONE WISH		(75)	84	52	29	MONTELL JORDAN ● DEF JAM 536987*(MERCLIKY (10 98 EQ/16 98) LET'S RIDE	1
	EW	12	3	BRANO NUBIAN ARISTA 19024* (10 9616 96) FOUNDATION	12	76	74	71	70	K-CI & JOJO ▲* MCA 11613* (10.9W16.9R) LOVE ALWAYS	
		-	-	SOUNOTRACK IMMORTAL 69587-YERC (I L 98 EQ17.98) SLAM — THE SOUNOTRACK	24	77	70	66	47	WILL SMITH A" COLUMBIA 68683" (10 98 69/17 98) BIG WILLIE STYLE	1
5 14 8 15		-	2	PRIME SUSPECTS NO LIMIT 50728*/P900RTY (10.56/16/90) GUILTY TIL PROVEN INNOCENT	14	78	71	56	30	PUBLIC ANNOUNCEMENT AM 540882 (10.98 EQ/16.98) ALL WORK, NO PLAY	1
	-	10	5	FLIPMODE SQUAD ● PLIPMODE/FLEXTRA 62238*PEEG (10 98/16 98) THE IMPERIAL SNOOP DOGG	3	78	72	61	4	GHETTO TWIINZ PAP-A-LOT 46259AVRGIN (10 98/16 98) TO NO PAIN NO GAIN	٦
7 2	4	16	12	MOLIMIT 50000" PRICRITY (11,98/17.98) DA GAME IS TO BE SOLD, NOT TO BE TOLD	1	60	79	75	50	MASTER P ▲ NO LIMIT 50559* PRIORITY (10.99) 16.981 GHETTO O	Ī
8 21	6	20	13	GERALD LEVERT EASTWEST 62261/05/10 99/16 99 LOVE & CONSEQUENCES	2	61	80	65	8	VARIOUS ARTISTS FSPN PRESENTS, JOCK MAIS VOI 4	٦
9 7	3	18	8	FAT JDE ● MYSTICIATUANTIC 928014 NG / 10 9814 98 DON CARTAGENA	2		-	-	-	TOMAY 537 1266 (12.98/17.98)	4
	Т			* * * GREATEST GAINER * * *		(82)	88	76	51	JAY-Z ● ROC.4-FELLAGEF JAM 536392*AMERCURY (10.96 EQ16.96) IN MY LIFETIME, VOL. 1 MO THUGS FAMILY ●	-
0) 4	7	57	54	JANET A" VINSIN 44762 (11.9817.98) THE VELVET ROPE	2	83	87	78	21	MO THOUS PARKET & FAMILY SCRIPTURES CHAPTER & FAMILY REUNION	J
1 3	n	17	5	SHAQUILLE D'NEAL TWISM 540943/MM (10 98 EQ16 98) RESPECT	6	(84)	99	-	10	LINK REATMEY 1645 (10.96/15/98) IIII SEX DOWN	1
2) 3		29	14	TRIN-1-TEE 5:7 8-RITE 90094/WITE/SCOPE (10 98/15-98) TRIN-1-TEE 5:7	20	(85)	91	97	8	TATYANA ALI MIJIWORK 68656/EPIC (10.98 EQ/16.98) IIII KISS THE SKY	Į
3 Z		22	18	SOUNDTRACK A' BLACKSBOUNDATUNITIC B31131/AG (10.0017.98) DR DOUTTLE: THE ALBUM	4	86	89	81	57	USHER ▲* UFACE 2604)WRISTA (10 98/16 98) MY WAY	٦
				IFRMAINF DUPRI A COMMUNIC PURSUING PROCESSIVE LICE IN 1479 THE DESCRIPTION OF INSTRUCTOR	-	87	73	63	8	JAYD FELONY DEF JAM 556762*MERCURY (10/98 EQ16.98) WHATCHA GONNA DO	7
-		21	14	\$0.50 GET 69087*COLUMBIA (10.98 EQ.16.98)	1	(88)	98	86	31	SOUNDTRACK ▲ HEAVYWEIGHT SHORRE-MAIN (10 SR (Q17 98) THE PLAYERS CLUB	1
5 3		24	10	LUTHER VANDROSS VIRGIN 46089 (1) 98/17/98) I KNOW	9	89	83	70	14	CAM'RON INTERTAINMENT 68976*/EPIC (11.98 EQ16 9/0 CONFESSIONS OF FIRE	7
6 2		15	3	GANGSTA BOO INPROTIZE MINOS 166GRELATIVITY (10.96/16 96) ENQUIRING MINOS	15	(90)	RE-E	KTRY	20	THE 2 LIVE CREW UL* JOE 231* (10 90/15 00) THE REAL ONE	1
1) 5		54	5	GENERAL GRANT POLYBEAT 45055WRGH (10 98/16 99) IIII MR. ENERGIZER	37	(91)	NE	-	1	VARIOUS ARTISTS	t
8 3		31	14	MDNICA ▲ ARISTA 19011* (10.98/16.98) THE BOY IS MINE	2	_			-	UI: 30E 234* (1098/15 98)	-
33		23	23	XSCAPE ● 50 S0 DEF 68042COLUMBIA (10.98 EQ14-98) TRACES OF MY LIPSTICK	6	62	77	74	6	XZIBIT LOUG 67579*RCA (10.98/16.98) 40 DAYZ & 40 NIGHTZ	
31		27	16	NOREAGA ● PENALTY 30775/10MM/ BOY (1) 36/16/98! N.G.R.E.	1	93	75	68	16	KANE & ABEL NO LIMIT 50720"/PRORITY (10.98/16 98) AM I MY BROTHERS KEEPER	
1 34		38	57	JON B. ▲ YAS YUMSSO MUSIC 67805/EPIC (10 96 EQ/16 96) COOL RELAX	5	(34)	RE-E	NIRY	101	MAKAYELI ▲* DEATH ROW 90339*/INTERSCOPE (10 98) 6.981 THE DON KILLUMINATI: THE 7 DAY THEORY	ĺ
2 3	7	30	26	MYA ▲ UNIVERSITY 90166-YINTERSCOPE (10.99)16.90) MYA	13	65	93	79	23	SPARKLE ROOK LAND 9014979NTERSCOPE (10.98716.98) IIII SPARKLE	+
3 4	1	42	35	JAGGEO EDGE 20 50 DET GRIBI/COLUMBIA (10 98 EQ/16.96) EM A JAGGED ERA	19	(96)	NE		1	D.E.A. 0640 END 0001 (1) 99/15 99/18 SCREWED 4 LIFE	+
4 6	3	33	21	MASTER P ▲* NO LIMIT 53538*/PRIORITY (12.96/19.98) MP DA LAST DON	1	(97)	RE-E		82	THE NOTORIOUS B.I.G. A DROED TOOLS WARSTA 119 9924 991 UFE AFTER GEATH	+
5 4	2	36	3	WILL DOWNING & GERALD ALRRIGHT	36	88	96	77	9		4
	-		36	SILKK THE SHOCKER A NO UNIT SOTILYPROMY (10 9816.98) CHARGE IT 2 DA QAME	1	19	97	83	49	SOUNDTRACK TVT SCHROTHUX 8210/TVT LTG:8817.580 BLADE LSG & EASTWEST 62125/EEG LTG:9815.580 LEVERT SWEAT GILL	+
6 6		35									



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ation for shipment of 1 million units, with multiplatinum titles indicated by a numeral following the symbol. For boxed sets, and set tape prices, and CD prices for BMG and WEA tables, are suggested into. Tape prices marked EQ, and all other CD prices, are

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66-45, athough the increase at the overain paner was a resser 47.8.
Before last issue, "The Velvet Rope" had not seen an increase of more than 2% at the R&B core-stores panel since August. The concert was seen by 15 million viewers in 8.9 million households, according to HBO.

NGBODY'S CLOSE: Deborat Cox's "Nobody's Supposed To Be Here" (Artisla sorte Ho RE Singler) Targest audience increase, a gain of more than 6.5 million inteners. Although that boost will not be result in Cox visingle the Greatest Galendariptiquy award, since title ein the top 20 of the chart are ineligible, it does translate into a large visus high. Sentimental, it in No. 6 in Sc., what how the provises high. Sentimental, it in No. 6 in Sc., what how the provises high. Sentimental, it is No. 6 in Sc., what how the provises high. Sentimental, it is No. 6 in Sc., what how the provises high. Sentimental, it is not be to sent the time that the provises of the provises and the sent sent sent the light. The sent sent sent sent sent sent the Research of the the Research sent sent sent sent sent the Research sent sent sent sent the Research the Research

It would take only another 3,000 or so units at core stores, or 8 million listeners, for Cox to hit No. 1 growth similar to this issue's would place her there noxt issue. Time, however, is of the essence, since Lauryn Hills "Doc Woy (That Things" (Ruffbosoc/Oumbis) hist stores Tuesday (27), Although "Doo Wop" is declining in audience, it still has more than 47 million listeners and could hit No. 1 without a huge sakes week.

STILL, GOING-Lay-Zis "Val. 2..., Hard Knock Life" (Roc-A-Fella) Def Jam/Merrury) buils it down for a flart cloancestive week on both The Billboard 200 and Top R&B Albums. At the R&B panel, his sales was 25% decline, which still gave the rapper a lead of more than 25,000 units above the Select former chart-copper Lauryn Hill. Bolstering the sales field rate two singles, each of which is receiving atrong support from radio despite their harder edge. "Can I Get grain and a total audience of 25% affaillion. The album's not-commercially-available title track hits the 28 million audience mark, springing 23-14 on Hot R&B Alriplas.

F.Y.L. Counting this issue's chart-topper, ray titles have dominated the No., 1900 on Top R&B. All Stames for a total of 35 weeks so far this chart year while R&B titles reigned for nine weeks. At this time year last year, rey tiles had accread 30 weeks in the ray open. However, on The Billboart 200, ray-related titles have spent 12 weeks on the throne so far this year, vs. Is weeks at this time a year ago. Last-ly, R&B and hip-hop titles logged 33 out of 48 weeks at No. 1 this year on the Hol O.

BUBBLING UNDER. HOT R&B

THIS W	LAST W	WEEKS	TITLE A/ITST OMPRINTS I OMOTION LABEL)	THE W	LASTW	WEEKS	TITLE ARRIST (IMPRINT/PROMOTION LABEL)
2	2	2	BULLSHOWN (B.S. N) HISEA DAVENPORT FEIT MOS DEF (N2)	14	11	6	WORLD WAR III TOP AUTHORITY (TOP PURCHTWOLANDHISAN
2	10	2	G-SPOT ROM/OJUR UALL METAPLATINUM/WITERSOUNCE	16	2	2	CURSE ON YOU SLEEP'S THEME FEET HEIGHT MONEON HAVING
2		2	A CHANGE IS GONNA COME WOMEN TOWNS A BOOM NOWED TOWNS TO THE	16	2	2	ALL NIGHT NODESP ISWERVELIGHTYEARD
2	-	2	LIFE AIN'T EASY CLEOPATRA (MAVERICK/WARMER 19905.)	17	-	2	LET'S GET FREAKY WILLS (VIKING)
2	2	2	YEAH YEAH YEAH DOWN SOUTH PLAYERS (RESTLESS)	16	15	10	BED TIME STORY JOHNNY PICTOWN RAP A LOTTINGGEO
2	2	2	FOUL CATS NOOL G RAP HILISTHEET/GOWN LOWN-TELL	16	22	11	END TO END BURNERSEPISODE COMMANY FLOW (OFFICIAL/RAWKUS)
7	6	2	HEAT ADJUST FOR FLESHING HIS DIE DIE SPECIES ANNERGEIS	×	-	2	GIVE A LITTLE LAKONDRA 1912 ONTO FRANKENCO PPOR SUMPI
2	2	13	MONEY MAKIN' ANTHEM	22	25	5	GET READY, READY! DJ JUNICE (TAKE FD)
9	24	8	DOUBLE DUTCH DANCE KINSU (FLATINGIALINTERSOUND)	22	-	16	SARY BE THERE NU FLAVOR INSPRISE WALLING !! BROS.)
10	18	11	CRAWL BEFORE YOU BALL SHAFR (DWSST/MARNER BROS.)	23	_	1	PUT YOUR MONEY WHERE YOUR MOUTH MO MONEY DROAD
11	13	14	WHAT THE WORLD NEEDS NOW IS LOVE	24	-	13	60 WAYZ VESONICA (N.O.L.A.)

25 - 13 SABROSURA

Bubbling Under Ints the top 25 singles under No. 100 which have not yet charled.

R&B

R&B PRESENCE (Continued from page 23)

are under construction.

The Peeps site, which represents more than 200 artists and 20 labels, takes advantage of its virtual monopoly by running official concert footage and interviews.

"We pride ourselves on being the



premier genre Web site for the online community that is dedicated to offering exclusive content of video, music, and performance clips and specialty items," says Nicole Dollison, product manager for BMG Online.

The site showed footage from R. Kelly's benefit celebrity basketball tournament in Chicago and A Tribe Called Quest's New York in-store.

The site is also the official home of Jamle Foster-Brown's gossip magazine Sister 2 Sister. It also features Foster-Brown's weekly syndicated radio reports. The artist news section is generated by news from Sonic Net. The site also links to 88 hiphop.com, Vibe magazine, Fubu sportswear, and other R&B and hip-hop site.

Artist chats are normally held in conjunction with America Online's "AOL Live" program. Universal Records is also setting

Universal Records is also setting up a site, which is expected to be functional in November. But its distributed label Kedar Entertainment has had a Web site for more than two years, www.kedar.com. The site includes information about Erykah Badu and Chico DeBarve.

Although many of the artist pages are label-driven, a few artists like Deborah Cox, Whitney Houston (through her official fan club), and upcoming Universal artist Calvin Robinson maintain their own sites.

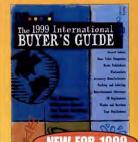
"The Internet is a big part in communication," Cox told Billboard in an earlier interview. "The site is maintained by myself and my management, and ... we use it to get feedback and response from the fans and also to [create] sort of a Net buzz regarding the album."

"The World Wide Web is the future of marketing," says Atlantic's Colamusai. "It's actually become an integral part of overall marketing because this is the very first time where record labels can speak directly to an end user and they can sneak buck."

Besides official label sites, R&B music is represented on the sites of such companies as BET (msbet.com), Netnoir (netnoir.com), America Online's entertainment section, and music magnizines.

Billboard's 1999 International Buyer's Guide

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12 8 7 GHETTO STAR

8-TRACKS AND CADILLACS

Billboard. HAT R&R SINGIFS CORPUTED FROM A MATIONAL SAMPLE OF FEE RAIL OF THE PRINCIPLE FROM A MATIONAL SAMPLE OF FEE RAIL OF THE PRINCIPLE FROM A MATIONAL SAMPLE FOR FEE RAIL SHOULD SHAPE FOR FEE RAIL SHOULD SHAPE FOR FEE PRINCIPLE FROM A MATIONAL SAMPLE FOR FEE FROM A MATIONAL SAMP

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	3	8	12	THE FIRST NIGHT ▲ JOURN J DURN T SKINGE, MIMCLEDO, P SAWYERS 401-00-110, OAR STA 13522	. 8	55	56	67	8	INVASION OF THE FLAT BOOTY B*****S [URBOAN DISPARATION OF THE FLAT BOOTY B****S [URBOAN DISPARATION OF THE FLAT BOOTY B***S [URBOAN DISPARATION OF T
1	9	-	2	PV_UTILE_SECRET_	6					* * * GREATEST GAINER/SALES * * *
	7	6	13	I STILL LOVE YOU ■ ◆ NEXT STEED AND F MINE ● STEED AND F MINE ● ALC THE PLACES IN WILL KISS YOU) **ARROW HALL WEST SIDE** **ARROW HALL STEED AND F MINE PLACES IN WILL KISS YOU) **ARROW HALL	4	(56)	75	-	2	THE STREET MIX 9°C III MEEDIN IN NEUDER FRANCES MAREUM AROLS WARRED IN SCHOOL RED OF THE BEST ACCOUNT.
	6	4	17	FRIENO OF MINE IDUSTRIEND OF MINE N. PRICES DEDAN J. WILLIER A DENT SEALS CHOPTED IDUSTRIEN DE TENEN STREENE MANDIEUR IDUSTRIEND OF MINE N. PRICES DEDAN J. WILLIER A DENT SEALS CHOPTED IDUSTRIEND DE TENEN STREENE MANDIEUR IDUSTRIEND OF MINE N. PRICES DE DENNI J. WILLIER A DENT SEALS CHOPTED IDUSTRIEND DE TENEN STREENE MANDIEUR IDUSTRIEND OF MINE N. PRICES DE DENNI J. WILLIER A DENT SEALS CHOPTED IDUSTRIEND DE TENEN STREENE MANDIEUR IDUSTRIEND OF MINE N. PRICES DE DENNI J. WILLIER A DENT SEALS CHOPTED IDUSTRIEND DE TENEN SEALS CHOPTED	1	57	57	50	11	SALID WILLS K HOWELLS FORD M REMANT R OTARRALL R AYERS: TO BOCA 40 OKRUSE HOUSE 28934*COLLINGIA
)	10	13	3	ALL THE PLACES (I WILL KISS YOU) ARRON HALL M SCAL DA HOLL BLM SCAL) (C. (C) (T) MOA 55473	9	(58)	69	75	7	CHEAPSKATE (YOU AIN'T GETTIN' NADA) SNIOWLIS ADMONILS ADMONIATO FARRALL A HISTO DR. GREENTHUMB MINOS CLINICIPALITY (TITLD NIFTH-OLIC STREET) (TITLD NIFTH-OLIC STREET)
	11	11	5		10	59	60	53	19	GHETTO SUPASTAR (THAT IS WHAT YOU ARE) PRAS MICHEL FEAT OU DIRTH BASTARD & INTRODUCING MY
)	15	_	2		11	60	54	48	7	DON CARTAGENA ◆ FAT JOE (FEATURING PUFF DADDY)
	R	3	10	THINKIN' BOUT IT ● • GERALD LEVERT	2	61	48	37	12	I WASN'T WITH IT
	12	8	17	SO INTO YOU + TAMIA	7	62	58	58	8	JON JOHN JELIAS I: ROBINSON J ELAS, EJADESON C: ED SIJAS SSASTANCA I AIN'T HAVIN' THAT HELTAH SKELTAH FEAT. STARANG WONDAH OF OLG.C. & DOC HOUDAY
	14	12	13	TOUCH IT MONIFAH	9	63	53	45	4	OF FOOL NO MORE ◆ EN VOGUE
9	16	20	5	DENIGHT OF RIGHT, SCHEWFACE, TSTANL, LOUDSEING) (CLID) (T) UPTOWN 56307ANN/BRAI, CAN LIGET A., ◆ JAY-Z FEATURING AMIL (OF MAJOR COINZ) AND JA	15	(64)	78	92	4	BIG BASY SUGAN MALE (D WARREN) (C) (D) WARREN SUNSET EASTMENT 6406-2407 TOPS OROP FAT PAT
,	13	10	14	100 100	4	65	63	63	5	Dec. Company
,	17	_	8	D PEARSON ID PEARSON MANDREWS M HARRISONS (IT UNIVERSITY 95037*/INTERSCOPE SUPPERTHUM OWNER WHAT) A NODERGA	15	_	-	-	-	M.C. MAGC (M.CARDENAS) ICI IDI MASTYROY DI 37/MPSTARS
-	_	15	8	THE REPTUNES IN SANTINGO P WILLIAMS CHUGGO HARRY C STEING CO. (D) (T) PENALTY COLUMNS FOR A STAN IN	15	66	62	44	15	1 WEST IN SONER, 1 WEST 1 (C) (C) (T) (C) (C) (C) (C) (C) (C) (C) (C) (C) (C
8	20	-	2	JON 8. LIGH 8.1 JON 8. LIGH 8.1 JON 8. LIGH 8.550 MUSIC PROMOTE PRO	18	67	67	72	4	R WANNELU IR VANVELU IS JONES,D.ALEDIS (C) SAR 1002
9)	19	19	10	PILIE SERMON A RELIGIS (T) RUFF REDERS DEF JAM 566243*MERCIERY	19	(8)	NE	-	1	AS LONG AS I LIVE OANESHA STARR FEATURING RDME BIG YAMLIK MERRITI (I WOODS) (CO.IQI MICON/ORAND JURY 97038/1/TERSCOPE
0	21	21	12	GOTTA BE JELPRI LENGTH & CASEY & CASEY M SEAL)	11	69	61	56	13	IT'S ALRIGHT ◆ MEMPHIS BLEEK (& JAY-Z) COGNINGONIS DIFFERDISCULETRIS DIFFERDISCULARIZATION MONOCOLUMNISCON COGNINGONIS DIFFERDISCULETRIS DIFFERDISCULTURAL MONOCOLUMNISCON COGNINGONIS DIFFERDISCULETRIS DIFFERDISCULTURAL MONOCOLUMNISCONIS COGNINGONIS DIFFERDISCULETRIS DIFFERDISCULTURAL MONOCOLUMNISCONIS COGNINGONIS DIFFERDISCULETRIS DIFFERDISCULTURAL MONOCOLUMNISCONIS COGNINGONIS DIFFERDISCULTURAL MONOCOLUMNISCONIS DIFFERDISCULTURAL MONOCOLUMNIS DIFFERDISCULTURA MONOCOLUMNISCONIS DIFFERDIS DIFFERDIS DIFFERDIS DIFFERDIS DIFFER
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2	24	17	9	SPLACKAVELLIE PRESSHA JCAN (DUNING JCAN) (C) (0) (T) (0) TONY MERCEDES/LA/ACC 24300 ANSTA	14	71	68	60	17	OESTINY
3	25	27	38	TOO CLOSE ▲	1	12	64	51	8	198 THUG PARADISE TRAGEDY, CAPONE, INFINITE
4)	28	_	2	DON'T LET IT GO TO YOUR HEAD BRAND NUBIAN CUGSIO ON DIRON LOCOLAUS, O MURRHY X CAMBUEL HUFT) O DO LANSTA 135-71	24	73	72	77	7 .	TRU MASTER ◆ PETE ROCK WITH INSPECTAH DECK & KURUPT
5	22	16	19	MAKE IT HOT NICOLE FEAT, MISSSY "MISDEMEANOR" ELLIOTT & MOCHA	2	74	66	62	5	GHETTO FABULOUS ◆ RAS KASS FEATURING DR. DRE & MACK 10
8	26	23	23	THE BOY IS MINE Δ' IG IDI (T) THE GOLD MINDEASTWEST 641 LOTEG THE BOY IS MINE Δ' • BRANDY & MONICA	1	75	74	71	6	LET ME GO., RELEASE ME VERONICA
7	23	18	15	LCAN DO THAT A	4	76	70	61	20	HOW DO I SAY I'M SORRY ◆ TAMI DAVIS
8)	37	55	3	T BOHOM OF DROMAT BESTIONS WHEREVER YOU GO OBSTROMA MACCAPT, DOES 10, BOTTOMS, M. MCCAPT, AR HARRISS CONTROL MACCAPT, DOES 10, BO	28	11	65	47	11	KANDES × ANDES,D COX,L STEPHENS (C) (D) RED ANT 1,1900E DEFINITION
ره	ar	20	3 /	* * * HOT SHOT DEBUT * * *	20	78	n	74	5	DI HI TEX ID SMITH, T IX GREENE Z CORRELLI OLI (DI 10) (T) RAWKUS 173 INCREDIBLE ◆ KEITH MURRAY FEATURING LL COOL.
29)	NE		,	PUSHIN' WEIGHT OCIC CUE FEATURING MR, SHORT KHOP NOUSC CE CUE, MR SHORT KHOP JOHRSON ICLD (T) LENCH MORESTS SEE SAMS/PROMITY NO USE CALL CUE, MR SHORT KHOP JOHRSON ICLD (T) LENCH MORESTS SEE SAMS/PROMITY NO USE CALL CUE TO SHORT MORE SHORT KHOP JOHRSON ICLD (T) LENCH MORESTS SEE SAMS/PROMITY NO USE CALL CUE TO SHORT MORE SHORT KHOP JOHRSON ICLD (T) LENCH MORESTS SEE SAMS/PROMITY NO USE CALL CUE TO SHORT MORE SHORT KHOP JOHRSON ICLD (T) LENCH MORE SHORT KHOP JOHRSON	29	79	71	73	20	PART AND A PART A PARTY PART AND A PARTY PARTY PARTY PARTY PARTY PARTY PARTY PARTY PARTY PARTY PARTY PARTY PARTY PARTY PARTY PARTY PARTY PARTY PARTY PARTY P
_	30	30	8	NOUSE OF CUES, MR. SHORT MOP JOHNSON (CLIDICIDENCE MORREST SOF SMSGPROPHTY VESTERNAY A DEDCLAR MORRAN	28	80	76	66	20	THE C. MILTER FROM TREATH MAKES HANDSON SAFELY RELIABLE WHITED. BY THAT I HEAR THE C. THE TREATH THE CONTROL OF THE PROPERTY
0		-	-	YESTERDAY VER NYSS DI ARMOSTO DI MAPRIANI VER NYSS DI ARMOSTO DI MAPRIANI MONEY ARTY A THANG DURBE LI DEPRILLIME ZE ARRANIZIONE, C DARTER BIMANIK R PARRETS OTI SO DO DET ZIMANICA COLUMBA (IT SO DO DET ZIMANICA COLUMBA	-	-	-		-	FOURPLAY IM CARE, D BROWN, D. RETZ) ICI, 201 FOURPLAY IN CARE DECENTED
11	29	28	18	MONEY AIN'T A THANG	10	(81)	82	91	7	PARDON ME WHILE I COME BACK. MOLECULES (DRES) (E) (T) (0) BLACK PEARL/GROUND CONTROL TODS (*NOL GROUND GROUND)
2	31	24	11	NOBODY ELSE MR. IF DRIVEN J CARTER FLORA SOOTLARSANIESI BETTER DAYS → WC FEATURING JON B. JOHNST 27 HE BUHDUN M DIGMPSON, I WILLIAMS / BUYDRY, SU DI IT I PRODUKTONION STOZBANSLAND	12	82	86	64	11	LOVERS AGAIN ALEXANDER O'NEAI P KATR B CHEC IS CHEE,P KATRO CO
3	35	36	3	BETTER DAYS • WC FEATURING JON B. JOHNNY 131 IN EACHDLIN M THOMPSON, I WILLIAMS J BLYDRLYS - 621 (D) (T) PAYDAYS LONDON 5702561 SLAND.	33	83	80	65	17	WOOF WDOF KMLIS (K V BFYANT) (C) (D) (T) GLADRASOUNDING BLAT BALZSATUARTS
14	36	34	25	I GET LONELY ◆	1	84	79	70	9	I SHOULD CHEAT ON YOU ↑ JSON R JERSING J PHILLIPS IR J JERSINS II J DANIELS J TURBAN, T HALD (C) (D) HOLLYWOOD 164027
				* * * GREATEST GAINER/AIRPLAY * * *		(85)	NE	wÞ	1	FOUNDATION TO YOUR THE SECOND TO YOUR AND YOUR AND YOUR AND YOU AND YO
5	42	38	32	ALL MY LIFE/DON'T RUSH (TAKE LOVE SLOWLY) + K-CI & JOJO J NAREY R SEANET (I HALEY A SEANET) CO (C) MCA 56120	1	18	37	55	*	UNIFY KID CAPRI FEATURING SNOOP DOGGY DOGG & SLICK RICK NO CAPRI SE WALTERS C RECADUS R TOOMES TO THE STATE OF THE STATE O
6	38	31	19	AND A SHARE A CARRIAGE ON A STORY OF USE HORSE & CARRIAGE ON A STORY OF USE HORSE & CARRIAGE ON A STORY OF USE HORSE & CARRIAGE ON A STORY OF USE WILL SANT THE TYPE OF USE WILL S	5	17	18	56	17	NOBODY DOES IT BETTER NATE DOGG FEATURING WARREN G
17	56	53		JUST THE TWO OF US ◆ WILL SMITH	17	19	19	69	12	UNIFY WINDOW TO A STATE OF THE PROTECTION OF TH
6	39	33	21	STILL NOT A PLAYER • BIG PUNISHER FEATURING JOE	1	34	19	19	19	BLACK ICE (SKY HIGH) MR 0100 SHARSC GIPV A BRIMMIN APATTON
8	31	29	19	LOOKIN' AT ME ◆	8	(90)	-	wÞ	8	IF I CAN'T HAVE YOU ♦ JERRY BRAXTON
0	40	32	3	TOUCH ME • SOLO	26	91	18	67	12	2 BENATURE LEBONATURE 1/20
1	33	25	3	STILL A G THANG STOLE A G THANG	18	17	18	56	5	
-	_		3	IN WELLS IC BROADUS, C WOMACK, M WELLSS ICE ID) ITS NO LIMIT SO/SOFTIORITY MY WAY A A 11CLICD	18	-		-	-	P M DAWN (A CORDES C ANDERSON) NEED TO KNOW DAWKING & DAWKING & DAWKING
3	41	35	20	TOURREST GOVERN SEALU RASMONDS (CLIED (T) DO LAVACE 24.223.8857A	4	93	93	88	10	H.I.D. NO RIGHT # P. M. DAWNY **DEPART OF NOON **RED TO KNOW *
3	27	26	13	ELERWIS 11 JOHNS LEAVIS FLEWIS PRINCIP PRINCIP PRINCIPS FAMILITING TREPHY BEDGES (2) (3) (3) (3) (4) (4) (4) (4) (4) (4) (4) (4) (4) (4	5	1	9.	84	-	S COMBS LI PAGE R PLANT, JOHNAMAS COMES M CURRY) CT (01 NO. 17 CO. 17 CT (05 NO. 17 CT
	44	42	63	JOURNAL DERN MENANA. ▲ JOURNAL DERN MENANA (CLID) (T) (T) (CLID) (T) (T) (T) (T) (T) (T) (T) (T) (T) (T	1	95	88	88	3	BIG DAZOF KANE JBIG DIGOT KANE, ETLOTO MIRICER THOMASI CE DO IT) THE LABEL/BLACKHEAST 371 YOMMERCURY
	45	49	3	LET ME RETURN THE FAVOR A JURIUS, I MISSING I MARTIN I MARTIN I COLD (TO 10) ARISTA 13541	45	96	92	-	2	WHAT I DO SLIM DOFFE (MINETTLES) (C) (IX) \$1,000 MO(50N 775) *NEROS
5)	NE	W >	1	WHATCHA WANNA DO? ◆ MIA X FEATURING CHARUE WILSON OCCULIDAG B R WILSON C SCOTTI (C) ID: (T) NO LIMIT 53459/PRORITY	46	97	97	93	3	THE HOT JOINT A TROUP IS CORDEW B LAMBRINGS SUPVILES PROPE IN MINUTE. TO MICE STATE
5)			1	SOMERODY TO LOVE • LEVI LITTLE	47	98	93	83	19	2 WAY STREET • MISSJONES MINNANS (T. KINES M. MINNANS K. HICKSON) • MISSJONES • MISSJONES • MISSJONES • MISSJONES
5) (6)	47	59	7	EUTRE LUTTE ANNOUNT CONTROL STORY BANCO						
	47	59	2	MONEY & CAMBRIDGE AND THE PROPOSED SECTION OF THE PRO	48	99	91	95	18	2 WAY STREET

Hot R&B Airplay.

are-	renc	broni ping e	om a national sample of airplay supplied by Er cally monitored 24 hours a day, 7 days a weel muct times of airplay with Arbitron listener dat	a. This	s ran data	ied b	y gross impressions, computed by cross- ed in the Hot R&B Singles chart.	April ASCAP/Cord Kayls, ASCAP Hea Bee De Beg Pred., ASCAP/WE. ASCAP) HLWEM 9 ALL THE PLACES 0 WILL SESS WIRD Claryon
	CAST WEEK	MEDIS ON	TITLE ARTS INPRINT PROMOTION LABELY	THIS WEEK	UST WED.	WEDES ON	TITLE ACTST CHAPTEN TOPOMOTION LABEL	ACL MIC CAS CONT THIS CASE (UNE SUIT April ACCAPT COST SAME ACCOUNT TO THE ON 9 ILL THE FLACES OF WILL RESS YOU (Forget Low's, SEAMICA, ACCOMPANIES, MICE (ACCAPT ACCAPT SAME A, ACCAPT SAME TO THE ACCAPT SAME ACCAPT SAME AS ILL THE ACCAPT SAME TO THE ACCAPT SAME ACCAPT SAME TO THE ACCAPT SAME SAME ACCAPT SAME TO THE ACCAPT SAME TO THE ACCAPT SAME SAME TO THE ACCAPT SAME TO THE ACCAPT SAME TO THE ACCAPT SAME TO THE ACCAPT SAME SAME ACCAPT SAME TO THE ACCAPT SAME TO
7			* * NO.1 * *	H	48	6	ALL THE PLACES (I WILL KISS YOU)	26 THE ROY IS MINE IDM Blackwood, BND Bras
1	1	10	DOO WOP (THAT THING)	39	37	13	STAY THE TEMPTATIONS (MOTOWN)	EMCTM Discovered SCAFFed Inform. III, I EMCTMACH, DMCEM, BMD III, BS BREAKFAST IN BED French SM Backwood 15 CAN I GET A., II I La Lu, 1996 D In: 1996/js.
D	4	11	HOW DEEP IS YOUR LOVE	40	36	26	THE BOY IS MINE BRANDY & MONICA GATLANTICS	25 CAN I GET A. CLF Lis Lis. (196/C) by (196/b). Blackwood (196) All.
3	2	17	THE FIRST MIGHT MONICA (ARISTA)	Œ	67	2	ROSA PARKS QUTKAST QAFACE(ARISTA)	ASCAP (Enquity, ASCAP) OR CLEOPATRA'S THEME (DA/EM) Stackwood,
Đ	6	7	LOVE LIKE THIS FATH EVANS IEAD BONJARISTA	42	38	6	MATRIMONY: MAYBE YOU MATRIMONY: MAYBE YOU	The Control of the Co
5	3	22	ARE YOU THAT SOMEBODY?	(41)	46	9	DAYS LIKE THIS RENNY LATTIMORE (COLUMBIA)	Chappel, KSCAP/Itestin Contins, ASCAP/(Init / ASCAP/Formarkation, ASCAP) HL/M9M 43 DESTRESAMENT (Professional Lesions, IRMATIO) Ris
8	5	23	FRIEND OF MINE KELLY PRICE (T-NECKISLAND)	44	33	24	MONEY AIN'T A THANG ID TEAT JAY-Z ISO SO DET/COLUMBIA)	BML Everge, BMCRow Deven, BMCGurs, BMC Daviets, ASCAP-EMI Agril, ASCAP-MCA, ASCA MEANY YORK (TVT ASCAPMENT MORE ASC
7	9	9	HALF ON A BABY	45	39	4	WESTSIDE TO ICLOCKWORK(EPIC)	ASCAP/Careers-BMC, ASCAP/Homeycomb His 27 DEFENDING Devices Second FRASCHUS States
8	8	15	MY LITTLE SECRET ISCAPE ISO SO DEFICIOLUMBIA)	46	40	13	SPLACKAVELLIE PRESSHA TONE MERCEDESLAVACEMBISTA	PM) EM Blackwood, BM) H. 71 DESTRIY IM Double EMEN Ney EMENSORIE
Ð	10	17	I STILL LOVE YOU	(47)	54	46	ALL MY LIFE K-CI & JOHO (MCA)	77 DEFINITION (Medine Sound DM) Per Skills, EMI-SM Backwood, GM) M. 21 ESTIRST IN Clouds SMM Yes, DMG/Recoup EMI-Vancock, EMI-Viving, EMI-VEM BO CARTAGENA (James Cartagina, ASCAP ASCAP'S Frencia, (MI) James Cantagina, ASCAP
31	7	15	MOVIN ON MATERIAL SUICE SHOOLE EMPRESE ENVIRONDED PO	41	53	2	HOME ALONE B RELLY FEAT NEITH MURRAY (INC)	24 DON'T LET IT GO TO YOUR HEAD (Numbbown
ED:	17	8	NOBODY'S SUPPOSED YO BE HERE	45	45	19	IT AIN'T MY FAULT SUSTRESSOURCES METHAL INCLINE PROTECT	SE DR. GREENTHAME (Seul Accussion, ASCAU) Borg, ASCANITAG, ASCANI HE.
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13	-	22	CAN'T TAKE MY EYES OFF OF YOU LAURTH HILL INCFFHOUSE COLUMBIA	51	47	22	HORSE & CARRIAGE CAMPON FOR MASS CONTEXTANAMENTERSO	COUNTY SECURITY SECUR
0	-	5	HARD KNOCK LIFE (GHETTO ANTHEM) 34 2 (ROC A-FELLADET JAMMERCURY)	52	43	31	STILL NOT A PLAYER BIG PUNISHER FEATURING JOE (LOUG)	8 FREIND OF MINE (The Price Is Right, EME/M America, BMS/Server A. Jorden, ASCAP/Sony
5	-	9	LATELY OWNE (PENDULUMINED ANT)	53	52	8	WE CAN FREAK IT	ASSAMANI Co. South ASSAM III. ASSAM
-	14	11	BEAUTIFUL WARY J BLISE (PLYTE TYMENICA)	54	43	52	I GET LONELY JANET (FEAT BLACKSTREET) (VIRGIN)	ASCAP/Sto-R-Con, ASCAP/WEI, ASCAP/Resid A ASCAP/Ner 1 hosting Going On But Fundon, AS Turner, ASCAP/Charded, 1984).
D	-	*	LEAN ON ME KIRK FRANKLIN (SOS/10 CENT/HC/HTTE/SCOPE)	55	51	7	SWEETHEART ID & MARIAH CAREY (SO SO DEFICOLLMINA)	50 CHETTO SUPASTAR (THAT IS WHAT YOU AR Tunes, ASCAP/Tiete San Yo., ASCAP/TCF, ASC
-	12	12	THINKIN' BOUT IT GENALD LEVENT (ASTWESTREE)	56	44	16	RUFF RYDERS' ANTHEM DMX (FUFF RYDERS' ANTHEM DMX (FUFF RYDERS/DDF (MAMERICUM))	BMC, BMC/Crechapped, BMC HL/WBM 88 GOODEYE TO MY HOWIES (Big P. BMG/Surrin
00	-	34	GOTTA BE JAGGED EDGE ISO SO DEFICOLUMBAD	57	28	28	YOU MAKE ME WANNA	29 GOTTA BE ISO SO DHI AGCAP/EMI AGCI. AGC. THOSE ASCAP/EMI AGC. ASCAP
80	-	2	FDO CAMATCHA SAY BOOK	56	57	15	IT'S ABOUT TIME	70 HERE WE GO Cong/ETV Tunes, ASCAP Muss ASCAP H.
-	-	÷	HOMES OF GOOD POWER	1	-	-		ASCAP/Warner Chappet, ASCAP/12 And Und West, ASCAP/ledv's James, ASCAP/lumping Se
+	-	15	CAMPERO FROM CAMPULATE PROFESSOR ANNIHOLOGY	(30)	55	8	DON'T LET IT GO TO YOUR HEAD TRAND NUBLAN (ARISTA)	97 THE HOT JOINT 1341 April, ASCAP/Gried Pea ASCAP/Sounds Of Aprile, BMO 1 MON SECRET MINES (1984 Stone MAY Sound
+	-	34	SO INTO YOU TAMA CONSTITUTING BYOS.) THEY DON'T KNOW ON'S OWN TAMASSO MUSICEPIO	38	51	2	I CAN'T SEE HELL FEIT MODIFICITE GOLFMONE FRANCE I KNOW	 BERT ME CONNELLY LIVERS, KELLYMINES, ASSEMPT M. BERKET & CARRESTO, 1970: Cam. ASSEMPTION. BERKET & CARRESTO, 1970: Cam. ASSEMPTION MEDICAL PROPERTY IN THE ASSEMPTION OF THE ASSEMPTION. ASSEMPTION ASSEMPTION OF THE ASSEMPTION OF THE ASSEMPTION.
+	-	-		Œ	72	2	LUTHER WANDROSS (VIRGIN)	76 ROW DO I SAY FM SONRY (EM Agril, ASCAP ASCAP/EM flackwood, RM/Deborsh Cox, RM
+	-	23	THE ONLY ONE FOR ME MEAN MODISHT (MOTOWN)	23	32	15	DOIN' JUST PINE TOYZ II MEN (NOTOWIG	ACCUPACION. ACCUPACION IN ACCU
+	28	61	TOO CLOSE NEXT LIFEST A	Œ	-	8	HOLD ME SHAN MONIGHT (NOTOWN)	62 I ARY'T HAVN'S THAT (Disagreeable, ASCAPA) ASCAP/The Boy Tox, ASCAP/Non Real Muzaci
80	-	2	LOVE ME 112 FEATURING MASE (SAD BOYGARISTA) TOUCH IT	84	50	2	FIND A WAY A TRIBE CALLED QUEST (INT) HERE WE COME	27 I CAN DO THAT Olichon lenter, ASCAP/Miles ASCAP/Ferroux, ASCAP/Miced Swing, (MIR) H IS I DO (MINITON SAY BOOK Swing) MIR I Service MIR I Se
-	-	15	MONIFAH I UPTOMNUNIMERSALI	(E)	Ξ	2	TIME TO MOVE ON	BM/Vizzeict, BMC BE IF I CAN'T HAVE YOU CHS. BMC
-	35	19	TOP OF THE WORLD BRUNDY SEATURING MASS (ATLANTIC)	38	30	2	SPARKLE FISCK LANG/INTERSCOPE)	34 I GET LONGLY (Black for, EMA, EMI April, ASC ASCAP) HL WISH 82 I HAD NO PRONT DAYA, ASCAP/Chaire, ASCA
-	25	15	SAME OL' G GINUMNE ISTACHEROUND/ATLANTIC:	(6)	-	1	SECRET LOVE KELLY PRICE (T-NECX/SUMD)	79 DECREDBLE Comba ASCAPATICA Servor A ASCAPASel Ism. ASCAPAT. Cool J. ASCAPASe
100	-	10	COME AND GET WITH ME RETH SMEAT FLAT SMOOP COLD STLEETINGERS	(8)	71	3	CHA CHA CHA FLIPMODE SQUAD ITI, PINCOE/ELDYTRIVEEGI	55 INVASION OF THE FLAT BOOTY 8***** G BM/Syand, IMM/Syan Sannon, ASCAP/Symbo
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B) !	-	2	HAVE YOU EVER? BUNCY (ATLANTIC)	72	70	2	YOU CAME UP DIS PUNISHER PEAT, NOREAGA (LOUD)	ISCAP Hotion Tright, ASCAP) 88 IT'S ALABORT (List List SMA/Sungle Desh, A: ASCAP MR. ASCAP Gloss Desput 2012/Astate
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37		14	GOD'S GRACE TRIN - TEE 5-7 (8 RITE (INTERSCOPE) with the annalist ampley gains. © 1996 Bits	75	64	10	THUGS CRY BIZZY BONE MO THUGS/RUTH-LESS/RELATIVITY	4 LATELY (Tony Roy, BMC/Say Tully Five, BMC/ BMC/rowg, BMC) WENT 87 LET IT BMC Technology BMC Commerc BMC/

HOT RAR RECHRRENT AIRPLAY 1 1 8 ANYTIME STUN MCKNIGHT (MOTOWN) 14 10 2 LUXURY: COCOCURE

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4	6	30	PUT YOUR HAVES WHERE MY EYES COULD SEE BUSTA FRYTMES (ELEKTRACEG)	17	21	5	MISSING YOU MARY J BUILD (MCA)
5	5	27	EVERYTHING MATE J. BUSE (MCA)	18	17	26	WHAT ABOUT US TOTAL ILAFACE/ARETA)
8	18	37	STOMP GOD'S PROPERTY (B-RITLANTERSCOPE)	23	19	18	A SONG FOR MAMA BOYZ II MEN IMOTOWNI
7	7	8	NICE & SLOW USHER CLARACE WISHA	20	14	13	WE BE CLUBBIN' ICE CUEE DEALYWEIGHT/MAND
1	9	8	BE CAREFUL SPARKLE (ROCK LANDINTERSCOPE)	21	-	9	BEEN AROUND THE WORLD PUT DADOY & THE FAMILY BAD BOYATES
8	4	7	IT'S ALL ABOUT ME MYA 4 SISSO (UNIVERSITY/ENTERSCOPE)	22	-	22	WE'RE NOT MAKING LOVE NO MO
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R&R SINGLES A-7

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Billboard.

Hot R&B Singles Sales.

38 29 4 NO FOOL NO MORE * * NO.1 * * (35) 48 32 THROW YO HOOD UP 1 4 8 LATELY DIVINE O'DIVOLUMEND AND 41 32 8 98 THUG PARADISE 4 2 3 MY LITTLE SECRET 12 44 5 LET ME GO. RELEASE ME 3 6 2 COME AND GET WITH ME 8 5 3 ALL THE PLACES (I WILL KISS YOU 44 43 15 WHAT U SEE IS WHAT U GE T 7 5 WESTSIDE 45 41 26 2 LIVE PARTY 13 2 LOVE ME 8 12 THE FIRST HIGHT 47 46 26 MY ALL/BREAKDOWN 10 9 13 TOUCH IT 41 42 20 HOW DO I SAY I'M SORE 11 11 13 I STILL LOVE YOU 48 53 31 SAY IT 12 14 17 SO INTO YOU TAMA HOWS STAWARNER BROSS (50) - 1 AS LONG AS I LI (3) - 1 PUSHIN' WEIGHT 51 38 19 MAKE IT HOT 14 10 8 I CAN DO THAT 52 56 5 PARDON ME WHILE I COME 15 19 3 WHEREVER YOU GO S3 55 5 LOST IN LOVE 18 15 8 SUPERTHUS (WHAT WHAT) 54 47 17 DESTINY 55 51 17 WOOF WOOF 17 12 10 THINKIN' BOUT IT (ID) 22 2 DON'T LET IT GO TO YOUR HEAD 56 26 12 I WASN'T WITH IT 57 50 2 I SHOULD CHEAT ON YOU 22 12 2 JUST THE TWO OF US SE) — 2 BREAKFAST IN BED 22 29 12 NOBODY ELSE SD 2 2 STRAWBERRY 22 16 12 FRIEND OF MINE 30 63 12 NOBCOY DOES IT BETTER 23 23 & SPLACKAVELLIE PRESSHA CONT MERCEDISMANAGE 51 28 8 FAIN'T HAVIN' TO 2 WHATCHA WANNA DOT (2) - 8 TALK SHOW SHORE 23 21 15 DAYDREAMIN 28 28 12 GOODBYE TO MY HOMIE 29 21 2 PN/ASION OF THE FI 64 28 29 I GET LONELY 29 21 8 BETTER DAYS 28 E3 2 Dit. GREENTHUMB CYPRESS HEA REFERE THE STREET MIX (8) _ 2 IF I CAN'T HAVE YOU 28 7 SOMEBODY TO LOW 67 57 12 PAPER 68 64 5 I HAD NO RIGHT 31 24 15 LOOKIN AT ME (B) - 2 NEVER ENOUGH 22 31 11 TIME AFTER TIME 70 65 19 COME WITH ME (33) 36 3 LET ME RETURN THE FAVOR 71 67 3 UNCUT, PURE

1 12 4 TOPS DROP

38 30 8 TOUCH ME

D 39 4 I TRIED

35 33 5 DEADLY ZONE

(TZ) _ 44 THINGS JUST AIN'T THE SAME

(16) - 9 BEAUTIFUL BLACK PEOPLE

73 68 2 WHAT I DO SUM ISLOW MOTO

75 72 18 THE ACTUAL

The Divas Of Next Phase Offer A Little 'Piece Of Mind'

GIRL POWER: It's not every day that a single arrives on our desk that has the power to transport us to a place we've been before while at the same time demanding that we move forward. But that single has arrived: "Piece Of Mind" by Next Phase.

Released Oct. 13 on produces Tommy Muste's SubUrban label. Piece Of Mind" is a divine piece of old-school garage slathered with deen house nuances: it also overflows with diva drama and sports mixes by Musto, the Basement Boys, and DJ



JONES & BRUNER

Dove. Did we mention that Next Phase is made up of singer/songwriters Helen Bruner and Terry Jones, as well as Musto?

For those who haven't been keeping track, Next Phase scored a top 30 hit on Billboard's Hot Dance Music/Club Play chart in 1996 with "I Ain't Got Time." As for us, we'll never be able to forget Bruner and Jones' church-infused vocals on that

Well, it's nice to report that the two, who each reside in Philadelphia. have been keeping a busy schedule, even if it hasn't always been in their own backvard.

"It's not as if we've been in hibernation or anything," says Bruner. We've been in the studio in Tokyo working with [Japanese artist] Akiko, who's signed to Bellisima Records, a subsidiary of Toy Factory."

"We were writing, arranging, and roducing some songs for her, Jones. "We've also been doing lots of jingles for commercials. Sisters gotta keep workin', ya know."

The partnership of Bruner and Jones began in 1994, when they met on a flight to London

"We were on our way to partake in the International Assn. of African-American Music Conference, Bruner says. "And we just happened to strike up a friendship on the air-

During the seven-hour flight, they learned ouite a bit about each other. Jones learned of Bruner's past. which includes writing, producing, and recording such early-'90s club hits as "Gimme Real Love" and "Missin' You" for Cardiae/Virgin. As for Bruner, she discovered that Jones is the daughter of the late

TRAX

bu Michael Paoletta

Linda Jones, who recorded the R&B classic "Hypnotized"; that she was once signed to a production deal with Ric Wake; that she was a background vocalist for Celine Dion, Taylor Dayne, and Cathy Troccoli; and that hers was the uncredited featured voice on "How High" by

Redman & Method Man. Since becoming business partners the two have learned the power of wearing many hats. In addition to singing, writing, and producing, Bruner and Jones own their own publishing via Baby Bruner Music and Hypnotized Music, respectively: both go through ASCAP.

"For a songwriter, publishing is everything," says Bruner. "You have to own the rights to your own songs. As an artist, that's your leverage, your power. And if I've learned one thing, it's that you never give up on the game. In order to win, you have to stay in the game. You can't stand on the sidelines.

To that, Jones simply smiles and nods her head.

SWISS SWEETS: On Oct. 5, the Zurich-based ZAP Music debuted its first release, "House Hunters" by the Deep Bros. The garage-embellished collection of 16 tracks spotlights the deft production skills of DJ Pino Arduini and Alessandro Oliviero who, in their homeland of Switzerland, are collectively known

aware of this taste-making duo. In the past two years, the two issued

as Deep Bros. Many in clubland are, no doubt,



THIS JOY VERNESSA MITCHELL

WELCOME WAX

2. DON'T LET THIS MOMENT END
GLORIA ESTEFAN FRO

3. COLD WORLD EDDIE BAEZ
FEAL STREN IANIHUM

4. I LIKE THE WAY DENI HINES 4 FLAY 5. WREK THA DISCOTEK ROGER S.

MAXI-SINGLES SALES

YOU USED TO HOLD ME 'SO RALPHI ROSARIO VS. RAZOR N° GUIDO (ABBIDIOUSE CONTRUCTOR JOIN IN THE CHANT KEVIN AVIANCE WAVE INDIAN SUMMER GOD WITHIN SCHOLEN LOVE OF A LIFETIME COLLAGE

I LIKE THE WAY DENI HINES 4 PLAY Breakouts: Titles with future chart potential, based on club play or sales reported this week.

numerous club tracks (on a variety of European labels) under the Deep Bros. moniker, including "Keep On Lovin' You" (featuring Barbara Tucker and Sabrena Armstrong), "Victim Of Love" (featuring Michelle Weeks), and "You Got It (featuring Michael Watford), all of which are included on "House

Hunters. The album also features delectable new treats like "Ain't No Baby" and 'The Kev." What's most impressive about this duo's work is the obvious love the two have of vocal house music and how, if you think about it for a hot second, they're beating the New York-based pioneers of this sound at their own game.

Another Swiss import of merit arrived Oct. 5, this time via the Purple Music Inc. label, "South Funk Express" by Nick Morris is the follow-up to last year's European smash "Native Funk." Once again, Morris has created a house jam that straddles the fence between Daft Punk funk and Dimitri From Paris

BURN, BABY, BURN: With "Don't

Let This Moment End" scheduled for Nov. 3 release, Epic Records recording artist Gloria Estefan is poised to sit aton the Hot Dance Music/Club

Play chart for the sixth time. Taken from her essential "gloria!" set, "Moment" now sports fab restructurings from Hex Hector, the U.K.-based Messy Boys, and the Los Angeles-based production team of Steven Nikolas and Brendon Sibley. But the big surprise is the remix by New York-based producer Paul Andrews and engineer Doug Mountain, who are known collectively as NY:PD

Under Andrews and Mountain's skilled and musical hands, the song's original disco-drenched spirit is not lost; it's wickedly intertwined with a sinewy undercurrent reminiscent of that Faithless track that kept us up all night long.

Now, get ready for this: The disc includes the bonus track "The '70s 'Moment' Medley." Slickly arranged by Tony Moran, the 16-minute trip is a disco lover's dream come true. with La Glo going the distance, injecting new life into a string of classics that includes Diana Ross'

"I Thought It Took A Little Time (But Today I Fell In Love)," Yvonne Elliman's "If I Can't Have You," Jackie Moore's "This Time Baby." Thelma Houston's "Don't Leave Me This Way," and Gloria Gaynor's "Never Can Say Goodbye." medley ends with "Don't Let This Moment End," hence its title, Glorious stuff, indeed.

CONSIDER THIS: On Oct. 17, in the middle of his weekly Saturday set at New York's Roxy nightclub and with the dancefloor filled to capacity, DJ Victor Calderone stopped the music and picked up the microphone. Something was on his mind.

With the room stunned in silence hat the music had been switched off, Calderone began. He spoke of Matthew Shepard, the University of Wyoming student who was brutally murdered for one reason: his sexuality Calderone called for an end to ignorance and hatred. After adding that "it could have been any one of us in this room." he asked for a few moments of silence. In the words of Love To Infinity, "Pray for love."

Words + Emotion Give Clark Urban Soul

NEW YORK-What do classic club songs like South Street Players (Who?) Keeps Changing Your Mind." Ceybil Jefferies' "Open Your Heart," Chanelle's "One Man," Urban Soul's "Show Me," and Kimara Lovelace's current smash "When Can Our Love Begin" have in common? In two words, Roland Clark,

In dance music, where rhythmic maneuvers have a tendency to over power (and often replace) lyrical integrity, Clark places just as much importance on the fine art of storytelling. And the policy remains the same whether he's writing for others or recording under one of his own monikers, Urban Soul and South Street Players. Indeed, the debut album from Urban Soul, "My Urban Soul," which the self-distrib uted King Street Sounds will release Nov. 30, is awash with words, rhythms, and emotion,

Emotion in a song is everything" says Clark who was raised in Farmville, Va., and now resides in New York. "That's why tracks don't really do it for me, unless the sounds are intense. Words, that's how I grew up. They tell a story The album is a greatest-hits package of sorts and spotlights such club hits as "Until We Meet Again," "Set Me Free," "What Do I Gotta Do," "Love Is So Nice," and "Show Me," which climbed to No. 1 on the Hot Dance Music/Club Play chart in Billboard's Sept. 27, 1997, issue. The album also features three Into The Water," and "Don't Go Away," a bonus track, More often than not, Clark sings

the lyrics he writes, but when he doesn't, he enlists some of clubland's more fiery divas, including Latonya



CLARK

Hall, Shawnee Taylor, Jefferies, and Trovetta Knox

You know, I don't really feel like a singer," says Clark. "I'm a songwriter first and a singer second. I get pleasure from having other people sing my songs. There are certain things my voice cannot do, yet I can visualize in my head what I know needs to be done with the song. In that sense, other singers can bring out elements in my songs that my own voice can't."

Having such tastemaking remiers as David Morales, Satoshie Tomiie, and Peter Rauhofer (of Club album's songs can't hurt either. "Isn't that the point?" asks Rob Wunderman, label manager of King Street Sounds, "We have a great artist like Roland Clark/Urban Soul, who may not be a household name everywhere. So we couple that with some hot remixers who

might have the power to broaden the appeal of the entire project." According to Wunderman, the appeal is already there in numerou countries, Both Virgin U.K. and Virgin Italy have options on the album, as do Jive (in the Benelux and Germany, Switzerland, and Austria), Happy Music (France), Max Music (Spain), and Seandinavian (Nordie regions).

In Japan, "My Urban Soul" was released June 22 on the Avex label. Clark has been making club music since the late '80s, when he was basically living out of Calliope Studios in midtown Manhattan along with Phillip Damien, Calvin Gaines, and Cevin Fisher, "In retrospect, it was an incredible time." says Clark, "For the four of us, that studio was our home. It was our musical education At the time, Clark befriended

several important dance-rooted musicians and producers, including Winston Jones and Paul Simpson. On one particular Saturday night, he met Merlin Bobb (currently senior VP of A&R at Elektra) at the (Continued on next page)

Billboard. HOT DANCE MUSIC.

				CLUB PLAY					MAXI-SINGLES SALES
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	2	3	8	CAN'T GET HIGH WITHOUT IS SUB-MINAL BOTISTROTUS REVIEW 1 WORK IN NO 1 JOSY NEGRO FEAT TAKA BOOM	1	1	1	23	THE SOY IS MINE (T) (0) ATLANTIC 841167G . 7 weeks at No. 1 ◆ SRANDY & MONICA
(2)	6	9	6	THE FREAKS COME OUT TOWN 90' SEVER LABEL 323/TOWN 90' ◆ CEVIN FISHER'S BIG FREAK					* * * GREATEST GAINER * * *
3	1	2	7	NOBODY'S SUPPOSED TO BE HERE ARISTA 13551 ♦ DEBORAH COX	(2)	4	5	5	ONLY WHEN I LOSE MYSELF IT ID MUTERSTRASS ANSIGNMENTER BRIDS CEPECHE MODE
(4)	7	12	7	RAIN GRODYLLOOUS 052STRICTLY RHYTHM SRAINSUG	3	2	2	13	THE ROCKAFELLER SKANK (T) (I) SKINTASTRAUMERIS 6242/CAROLINE ◆ FATBOY SLIM
(3)	14	20	4	THE FUTURE OF THE FUTURE (STAY GOLD) ANSIA 13566 DEEP DISH WITH EVERYTHING BUT THE GIRL	(4)	5	3	4	NOBODY'S SUPPOSED TO BE HERE (1) 00 ARISTA 19551 DEBORAN COD
(E)	9	13	7	TONIGHTI'M OREAMING 4 PLAY 1014 RETY FIFTY	5	3	4	26	MY ALLIFLY AWAY (BUTTERFLY REPRISE) (INI (1) 00 COLUMBIA 78822 MARIAH CARE)
$\tilde{\sigma}$	13	18	5	LOWE HIM ATLANTIC PROMO DONNA LEWIS	(6)	6	6	26	MUSIC SOUNDS BETTER WITH YOU OF ROUTE 3856 INVISION \$ STARDUST
8	3	4	12	MUSIC SDUNDS BETTER WITH YOU ROULE 38561 AVRIAN \$ STARDUST	0		9	4	
8	11	14	9	GREATER RADIO UNIVERSE PROMOUNIVERSAL DUKE	-			١.	* * * HOT SHOT DEBUT * * *
(10)	19	22	5	CHANGES CUTTING 437 SD PURE! FEATURING SHELEEN THOMAS	1		wÞ	1	BACK IN YOUR ARMS AGAIN ITS THIS DIFFLENRUM 1584 JUDY TORRES
11	4	6	9	LET'S GO ALL THE WAY COLUMBA 78508 ◆ REACT	8	7	7	29	EVERYBODY (BACKSTREET'S BACK) (T) 00 JNE 42515
12	12	11	8	MOVIN' DN UNIVERSITY PROMOTIVERSCOPE MYA	9	8	8	18	RAY DE LIGHT (T) 00 MAVERICK 44523/WARNER BROS
13	5	1	11	LET ME GORELEASE ME HOLA 341070 VERONICA	10	10	10	21	PUSSY (1) IX ANTLER SUBMAY 1031 MEVER LORDS OF ACID
(14)	16	17	6	JET SET JELYMEAN 2519 OAT OVEN	11	9	9	7	THINKIN' BOUT IT (1) 00 EASTWEST 63809/EEG ◆ GERALD LEVERS
15	15	15	7	MUSIC IS THE ANSWER (DANCIN' & PRANCIN') TWISTED 55443MDA DANNY TENAGLIA + CELEDA	12	13	12	12	CLOSING TIME 00 UNDER THE COVER 9803 SOKAOTIC
16	8	5	10	WHAT THE CHILD NEEDS AROUG DANCE GOISLEAGG LATIN HANNAH JONES	13	11	13	20	STOP (IC VIRGIN 3864) ♦ SPICE GIRLS
17	10	8	10	DON'T WANT YOU VIVIL SOUL TOWNUSC PLANT GEORGIE PORGIE	14	25	36	10	IF I HAD THE CHANCE (T) (I) TIMBER! 745/TOMMY BOY CYNTHU
(18)	20	32	4	I WANT YOUR LOVE NAICONG DIASTRICTLY RHYTHM ROGER SANCHEZ PRESENTS TWILIGHT	13	NE	wr	1	WHENEVER YOU'RE NEAR ME (T) (3) ARISTA 13554 ACE OF BASE
(19)	28	41	3		18	15	18	22	THE CUP OF LIFE (THE OFFICAL SONG OF THE WORLD CUP, FRANCE '98) (T) OF COLUMBIA 79922 PRICKY MARTIN
20	18	10	10	CUBIK-98 ZTT PROMODINAERSAL 80B STATE THE AGE OF LOVE GROUNLICOUS OSSISTRICTLY RHYTHM • THE AGE OF LOVE	17	14	21	32	FROZEN (f) (ii) MAYERICK 43993/WARNER BROS ◆ MADONINA
					18	17	23	38	HOW DO I LIVE (1) (I) (I) CURB 73047 ♦ LEANN RIMES
(21)	23	27	5	FEEL IT NERVOUS 20222 TIND PRESENTS THE GROOVE FEAT, DAWN TALLMAN	(19)	49	-	15	HERE WE GO AGAIN (T) CO ARISTA 13503 ♦ ARETHA FRANKLIN
_ i				* * * POWER PICK * * *	20	19	14	14	CRUEL SUMMER (f) (ii) Aftista 13506 ♦ ACE OF BASE
(22)	27	47	4	THE FIRST NIGHT ARBITA PROMO ◆ MONICA	(21)	23	25	8	SUAVEMENTE (1) IXI SONY DISCOS 82795
(23)	25	25	5	SUPERSTAR LOGIC 3000 \$40491,0GIC ♦ NOVY VS. ENIAC	22	16	15	8	MUSIC IS THE ANSWER (DANCIN' & PRANCIN') IT 00 TWISTED 554/3/MCA DANNY TENAGLIA + CELEDA
(24)	26	29	5	THE DOOR SEP 9626 CIRCUIT BOY	23	12	11	1.0	IF YOU COULD READ MY MIND THAN TOWN BOTHER HET - STARS ON SHI LILTRA NATE, AMBER, JOSEVIN ENRIQUEZ
(25)	30	34	5	PORNSTAR (MAPT 2072/MAX) SIG MUFF	(24)	31	30	28	SMACK MY BITCH UP (T) (I) XI, MUTE MAYERICK 43946/WARNER BROS PRODICY
(26)	33	43	3	YOU BETTER MCA 55512 MOUNT RUSHMORE	25	21	27	25	I GET LONELY (T) 00 WIRGIN 38632 ♦ JANET
27	17	7	- 11	GOD IS A DJ ARISTA 19564 ♦ FAITHLESS	(26)	NE	WP	1	INSTANT MOMENTS (T) 00 TWISTED 55496/MCA R 0.0.S.
(28)	35	44	3	FINO ANOTHER WOMAN GROOVILICOUS CONSTRICTLY RHYTHM REINA	27	18	19	20	YOU'RE STILL THE ONE (CIMERCURY DIASHVILLE) 5660)5
29	22	19	12	WHATEVER YOU WANT HEPTUNE 163025/RINER HORTH TAYLOR CAYNE	28	20	24	7	WHATEVER YOU WANT (T) (I) NEPTUNE 1633225 BIVER NORTH TAYLOR DAYNE
30	21	21	8	SHOW YOU LOVE IC U. COI. A.K. SOUL FEATURING JOCELYN BROWN	(29)	RE-	ENTRY	4	ZOOT SUIT RIOT OIL UNDER THE COVER 9802 CHILL PILL DANCERS
31	32	31	6	FLL GIVE YOU LOVE SOUGHING GOS ANDRICKA HALL	30	29	20	8	SUMMER OF LOVE '98/ROAM (3) REPRISE 445) INVARIANT BROS THE B-52'S
(32)	40	-	2	WHEN CAN OUR LOVE BEGIN KING STREET 1007 KIMARA LOVELACE	31	27	33	13	DO IT AGAIN MEN BEAT THEIR MEN (T) 00 GROOM LCIQUE SOLFSTRICTLY RHYTHM RAZOR N° GUIDO
(33)	46	-	2	GIVE AWAY MY FEAR EIGHTBALL 129 AETHER	32	24	26	8	OBJECT ENGNOWN IT IN ASTROCLOUPOUT ILLEGISTED IN STOOM THAT SUBLIMINAL IND FEAT HOOL KETTH & SIT MENELLY
34	29	23	11	BACK ON A MISSION MODISHINE 88454 ♦ CIRRUS	33	28	28	17	CAN'T WE TRY (1) 00 R088NS 72025 ROCKELL [DUET WITH COLLAGE
35	31	28	8	NEW KIND OF MEDICINE AMPM BIFORT ♦ ULTRA NATE	(34)		ENTRY	18	BUSY CHILD (T) OI CITY OF ANSELSCUTPOSE 77120/GEFFEN ◆ THE CRYSTAL METHOD TO CHILD (T) OI CITY OF ANSELSCUTPOSE 77120/GEFFEN
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(38)	NEV	-		TO THE RHYTHM MICROSA 4530500ME PEPSTAR	38	34	32	12	IRIS ID UNDER THE COVER 1805 GRANNY'S GOODIES
(39)	40	-	2	YOU USED TO HOLD ME 'SE UNDERSPOUND CONSTRUCTION 225 RALPHI ROSARID VS. RAZOR N' GUIDO	38	33	35	15	TAKE ME AWAY (1) 00 PHAT DAT 90001 MIX FACTOR DELICIOUS (1) 00 GEPTEN 22408 ◆ PURE SUGAF
40	36	30	10	F I FALL ON 012 NAKED MUSIC NYC	40	36	40	41	
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(E)	NE	WP	1	STRONG IN LOVE EDEL AMERICA 3990 ♦ CHICANE FEATURING MASON	42	37	41	40	HONEY MI (T) (I) COLUMBIA 71665
43	48	-	2	BRING BACK THE LOVE STRICTLY RHYTHIN (2554 95 NORTH PRESENTS LAURA HARRIS		41	48	9	LET ME GORELEASE ME (T) 00 H 0 L A 341070 VERONICA
4	41	=	2	LOVE IS ALL AROUND PRELICE 0001 BRENDA DURMANN	4		ENTRY	2	WALKIN' ON THE SUN OR UNDER THE COVER 9706 SMACK
48	45	-	2	SKY FITS HEAVEN MAYERICK IMPORTAMENER BROS MACONNA	45		ENTRY	2	(SEX U UP) THE WAY YOU LIKE IT (1) 00 LOGIC 57353 ◆ L.F.O. (LYTE FUNKY ONES)
48	41	48	1	BANG BANG MILL IMPORT AFRO-CUBAN BAND	48		ENTRY	21	YOU WON'T FORGET ME (7) (0) RCA (542? ◆ LA BOUCHE
47	39	42	1	MELLOW MY MIND EASTWEST PROMOTEG SIMPLY RED	(47)		WÞ	1	THE WAY (I) UNDER THE COVER 5000 FATCATT
(48)	NE	WÞ	1	T'M GONNA GET YA BABY EBEL AMERICA 4375 BLACK CONNECTION	(48)		ENTRY	10	BRIMFUL OF ASHA/SLEEP ON THE LEFT SIDE (1) 00 LUMA BOP 445247WARRER BYOS ◆ CORNERSHOP
40	43	-	2	AIRE AQUA BOOGIE 658 NUANGOS LATIN SOL ORCHESTRA	48		ENTRY	12	BLOCK ROCKIN' BEATS (1) (I) ASTRALMENS 6195/CARDLINE ◆ THE CHEMICAL BROTHERS
50	42	35	12	DEJA VU NERVOUS 20325 E-SMCOVE FEATURING LATANZA WATERS	50	35	32	1	RAIN (1) (0) GROCY/LIDCUS 032/STRICTLY RHYDHN BRAINBUG

Office with the gradest state or club play increases this week. Player Pick on Club Play's invented for the fragget point receives a range singles below the top 20. Gradest Cliner on Mana-Gradest State is asserted for the largest sories increase among single solor with the 20. Gradest Cliner on Mana-Gradest State is asserted for the largest sories increase among single solor with the 20. Gradest Cliner on Mana-Gradest State is asserted for the largest sories increase among single solor with the 20. Gradest Cliner on Mana-Gradest State is asserted for the largest sories increase among single solor with the 20. Gradest Cliner on Mana-Gradest State is asserted for the largest sories increase among single solor with the 20. Gradest Cliner on Mana-Gradest State is asserted for the largest sories increase among single solor with the 20. Gradest Cliner on Mana-Gradest State is asserted for the largest sories increase among single solor with the 20. Gradest Cliner on Mana-Gradest State is asserted for the largest sories increase among single solor with the 20. Gradest Cliner on Mana-Gradest State is asserted for the largest sories increase among single solor with the 20. Gradest Cliner on Mana-Gradest State is asserted for the largest sories increase among single solor with the 20. Gradest Cliner on Mana-Gradest State is asserted for the largest sories increase among single solor with the 20. Gradest State is asserted to the largest sories among single solor with the 20. Gradest State is asserted to the 10. Gra

WORDS + EMOTION GIVE CLARK URBAN SOUL (Continued from preceding page)

now-defunct Club Zanzibar in Newark, N.J., where iconic DJ Tony Humphries worked. In 1989, Clark was signed to Atlantic Records, His debut single.

"Why," was released the same day as Ten City's "Devotion."

Recalls Clark, "My song was eclipsed by the worldwide success of 'Devotion.' And even though the song flopped, I did get to hear Larry Levan play it at the [Paradisel Garage the last two weeks

the club was open. Once I experienced the crowd's reaction to my song, I thought to myself, 'I must keep doing this."

After another single, the R&Binflected "Are You, Are You," also failed to gain interest, Atlantic decided to let Clark out of his contract.

Undaunted, he quickly found himself working with Dick Scott, who at the time was introducing New Kids On The Block to an

unsuspecting public. "I hung out in that camp for a while. Basically, I wanted to see how things worked. how the business operated," says Clark. (Perhaps it was this R&B/pop experience that later pro-

vided the necessary skills to remix Babyface's "When Can I See You.") In 1990, Clark hit it big with Urban Soul's single "Alright," which was covered seven years later by Club 69, "While 'One Man' was the song that put me on the map as a

writer, 'Alright' put me on the map as an artist. And yet, I didn't feel like an artist. I felt like a guy who kind of got over singing the song." Not surprisingly, he credits the

song's popularity to the vamping and wailings of guest vocalist Jef-Recently, the talented singer/

songwriter/producer collaborated with Armand van Helden on "Flowers," a track that will appear on van Helden's forthcoming sophomore

project. He also just completed remixing "Hey Genius" for alternapopster Rebekah. "It's pretty simple," he says. "I

don't ever want to confine myself to any one style of music. If I want to remix R&B tracks, I'll do it. If I want to make dance music, I will. It all comes down to three things: lyrics, emotion, and music. They are the most important elements of a

song."

Countr*v*

Friedman's Friends Work Out The Kinks On Kinkajou Tribute

NASHVILLE-He hasn't written songs in years, devoting his creative energy instead to a series of acclaimed murder-mystery novels. But some of the country songs that made Kinky Friedman infamous have been recorded by some of his famous friends for release as "Pearls In The Snow-The Songs Of Kinky Fried-

The Kinky tribute will be released Dec. 1 by Kinkajou Records, a Nashville-based label owned by Friedman artist and former leader of the group



conceived and produced the 17-track project, which features Willie Nelson, Delbert McClinton, Asleep At The Wheel, the Geezinslaws, Dwight Yoa-

self, former Texas Jewboys Billy Swan and Lee Roy Parnell, and a reunion of Friedman's original Texas Jewboys band.

"Most of the songs were written 25 years ago and have been lying in semi-solitude for decades," says Friedman, who is touring bookstores in support of "Blast From The Past," his 11th mystery-starring himself-which has just been published by Simon & Schuster. "They're 'pearls in the snow' in that most peo-

Jones, a longtime Friedman fan who can appreciate his irreverent sense of humor (her current album is titled "Men Are Some Of My Favorite People"), can also understand bow some may not appreciate his songwriting sensitivity. "Willie does 'Ride 'Em Jewboy,' which people might find funny because of the title, but it's really a poignant song about the Holocaust," she says, "'Sold American,' which Lyle sings, is another deeply moving piece. And 'Nashville Casual-ty And Life' really tells it like it is about a lot of people who come to Nashville. It's also gotten the most

nell's singing. He outdoes himself, and people think it's Merle Haggard. Another standout is Delbert McClinton's version of "Autograph. "You've never heard Delbert sing like this before," says Jones, also singling out Marty Stuart's version of "Lady Yesterday," which he recorded just after attending Carl Perkins' funeral. "It's like there was a guardian angel or cosmic spirit guiding this project from the beginning," she says. Missing in the talent pool are any female artists, though Friedman says k.d. lang was approached to do his immortal "Get Your Biscuits In The Own And Your Rung In The Red"_ which, in 1974, earned him the National Organization for Women's Male Chauvinist Pig of the Year (Continued on page 33)

Cyrus Feels Lucky With 'Shot Full Of Love'; Terri Clark Takes On New Management

kam, Guy Clark, Marty Stuart, Tom-

pall Glaser, Chuck E. Weiss, Lyle

CHECKING UP: Billy Ray Cyrus, whose career has finally stabilized, thinks he may have cut his career album with his new Mercury Nashville

release, "Shot Full Of Love," due Nov. 3. "Getting Keith [Stegall] and John Kelton to produce was a dream for me," Cyrus tells Nashville Scene, "My career has been totally backward. This is the kind of album some artists record first. This is the first time I've had the

time to do a planned

studio album, calling on the best writers in town, the Ateam writers. This is the first time I've used the A&R department, in six albums. The album is indeed full

of solid songs, written by the likes of Stegall, Bob DiPiero, Al Anderson, Bob McDill, Billy Falcon, and Gary Harrison, The

ever get heard."

latter's composition, with Stegall, of "The American Dream" has some people already likening it to a country "American Pie."

"It's a strong, strong song," Cyrus says of the cut. "I would love for it to be a single, even though it's over four minutes long. But Gary also wrote 'Strawberry Wine,' so I think he knows what he's doing. 'American Dream' really hit me. It may be too much of a song to

He's clearly singing with a new confidence and maturity showing in his voice. "I guess I'm figuring things out," he says, "I was finally ready to make the album that could be a career album for me.

He says one of the biggest factors that settled him down in all the media flap following his tumultuous debut with "Achy Breaky Heart" was a letter that came, unsolicited, to him in 1992 from Johnny Cash. In it, Cash advised the younger singer to stick by his guns and remember that Elvis Presley was subjected to the same kind of critical media barrage

"In your case, as in Elvis'," Cyrus recites from the letter, "the good outweighs the bad," "Mr. Cash really made me believe in myself," Cyrus

by Chet Flippo

says, "at a time when nobody else did. I'll always be grateful to him for that. That right there carried me some rough times. He didn't have to do that." (Cash himself was

released from Baptist Hospital in Nashville this week. It was his second hospitalization in a month. The first was for pneumonia; the recent visit was for a more thorough evaluation of his treatment for Shy-Drager

syndrome.) Cyrus also says he has been voted the people's favorite "Milk Mustache" subject in a poll by Bozell Worldwide, the agency responsible for the "Got Milk?" print ads. "They actually use yogurt in the pictures,"

Cyrus says. "Milk wouldn't show up."

PEOPLE: Terri Clark signs with Fitzgerald-Hartley for management and with the William Morris Agency for exclusive booking, Larry Fitzgerald will manage, and the William Morris Agency's Keith (Continued on page 36)

ing, the Asheville, N.C.-based company

them. But it's a highly interpretive CD; the artists all chose their songs and did them they way they wanted And it's kind of nice to have a tribute album before you go to Jesus."

The Isaacs Have A New Album Of Bluegrass/Gospel On The Horizon

THE ISAACS

BY DEBORAH EVANS PRICE NASHVILLE-The past year has

been a busy one for the Isaacs. Last April they won the Gospel Music Assn.'s first Dove Award in the new bluegrass category for their last album, "Bridges," And Sonya Isaacs Surrett has signed a solo deal with Lyric Street—Vince Gill is producing-that will allow her to continue recording with her

family. So, expectations are high for their upcoming Horizon album, "Increase My Faith." Crossroads Marketthat handles market-

ing for the Sonlite, Horizon, and Parable labels, is launching a multilevel marketing campaign that will promote the act to Southern gospel, bluegrass, and mainstream country markets. The album, due Nov. 24, will also have mainstream distribution through Select-O-Hits in Memphis.

"We're excited. Their visibility is currently at an all-time high," says

Michael Conway, director of distribution and sales for Crossroads Mar keting. "They are featured in the [Bill] Gaither 'Homecoming' videos. They continually get asked back to the Grand Ole Opry, and they are getting more TNN appearances.

Clark Medill, music buyer for Berean, a 22-store Christian bookstore chain based in Cincinnati, says the Isaacs sell well and

agrees that the visibility should help propel their new release. " 'Bridges' did really well," he says of their previous release, "but obviously the more exposure an artist

gets, the better their album is going to come out." Based in La Follette, Tenn., the group consists of Lily Fishman Isaacs; her husband, Joe (soon to retire); oldest child Ben; daughters Sonya and Rebecca; Sonya's husband. Tim Surrett; and Rebecca's husband. John Bowman. The group recorded

for Morningstar before signing with (Continued on page 33)



BILLBOARD OCTOBER 31, 1996

Billboard. HOT COUNTRY, SINGLES

COMPILEO FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 164 COUNTRY STA-Tions are electronically monitored 24 hours a day, 7 days a WEEK, SONGS RANKED BY NUMBER OF DETECTIONS.

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(8)	8	8	11	YOU MOVE ME GARTH BROOM	(S)	8	(48)	50	53	6	SOMETHING TO THINK ABOUT DAVID KERSH	48
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(29)	24	21	19	I WILL STAND KENNY CHESNE	Y	23	67	59	42	14	W WILSON ID C RICH C MATERS T SHAPROS (N) MCI NASHMILE 72064	39
3	34	28	1	WRONG AGAIN MARTINA MCBRID	70 E	30	(6)	NE	wÞ	1	BUSY MAN J RELTON K STEGALL IS REGAYLO TEREN) ◆ BILLY RAY CYRUS MÉRICARY ALBUM CUT	
(B)	31	34	8	GETCHA SOME # TOBY KEIT	96 H	31	69	19	61	1	BANG A DRUM TIRRICE O BON 1090 CHRIS LEDOUX (DUET WITH JON BON JOVI) DAPTOL NASHYILLE ABBIN DOT THE MAN A COMO	68
32	19	19	19	JSTROUD T KEITH (T KEITH C DANNON) ON NERCURY 5664. THERE YOU HAVE IT ♦ BLACKHAW	32 /K	-	70	75	-	3	THE MAN SONG SEAN MOREY SAND ALLES A 2014 SON IS MOREY SAND ALLES A 2014 SON IS MOREY	70
(33)	_	-	10	M. SREGET YOUR OS S BOSANDU GLESS ICH DI MY ARISTA MICHARELE 131. ■ TRAVIS TRIT	34	19	1	RE-	ENTRY	13	EVANGELINE CHAD BROCK	51
	19	19	19	BLWALER, A TIBIT (LIBIT SHARK) (C: 0) (V WARRY MICE AT	52	19	19	61	19	19	HONKY TONK AMERICA SAMMY KERSHAW	19
3	49	75	3	WORST COURS	107	34	19	61	-		THE LANK SOUGH CHAPTER AND THE LANK SOUGH CHAPTE	66
35)	31	48		STREET BEALDING TRICKS (TRICKS CARRENS) BELLANOUS ALDER OF GUILTY THE WARREN BROTHER	10	24	74	61	64	8	WOMAN TO WOMAN ♦ WYNONNA	62
35)	26	24	10			24	19	61	17	19	WINDOWA C VID-EY IS SHOTRILL) CUREUNYERAL ALBUM CUTVISYLUM ■ BILLY DEAN	38
3	34	46	4	C PETOLO , I M. MONTGOMERY IS DALY W RAPHICAUN) (C) (S) (N) ATLANTIC SAT	97	17		_	-	_	DIGARES BIDLAN (BIDLAN) CAPITOL NASHWILLE ALBUM OUT	36
33)	24	19	6	EVERY TIME PAM TILL BLYWARTA R. P. TILLIS (T. L. MAYES I KAMBALL) (V. ARISTA MASHANLE 131)	25	17					c in detections over the previous week, regardless of chart movement. Airpower awarded to those records with in Titles below the line 30 are compared from the chart effect 20 weeks. Advisories availability. Obtains to a	hich atta
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COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY Billboard. Top Country Singles Sales... SWA SWA SWA TITLE IMPRINT & NUMBER DISTRIBUTING LABEL 14 12 14 COVER YOU IN KISSES ATLANTIC BAISTING (15) 19 21 8 WRONG AGAIN/HAPPY GIRL RCA 65456/910 MARTINA MCBRIDE YOU'RE BEGINNING TO GET TO ME GUANT 17158/WARNER BROS 2 2 17 26 CENTS GART 37192/WARRER BROS 4 4 5 FOR YOU I WILL LYRIC STREET 364022/HIGULYWOOD AARON TIPPIN 17 16 14 THE HOLE DREAMWORKS S9 3 34 I'M ALRIGHT/BYE BYE ● CLRS 73034 JO DEE MESSINA 13 14 28 I JUST WANT TO DANCE WITH YOU MCA MASHMILLE 72046 22 15 20 IF YOU EVER HAVE FOREVER IN MIND MCA MASHMILLE 72095 I JUST WANT TO DANCE WITH YOU MOR HASHMILLE 72046 GEORGE STRAIT WIDE OPEN SPACES MONUMENT 79003/50NY I SAID A PRAYER APISTA HASHMULE 13125 PAM TILLIS LEANN RIMES LEE ANN WOMACK STEPPING STONE LYRIC STREET 154019HOLLYWOOD 7 8 7 A LITTLE PAST LITTLE ROCK DECCA 72068/MCA HASHWILLE (22) RE-EXIRY 2 ONE DAY LEFT TO LIVE/HONKY TONK AMERICA MERCURY MADE 5 | IF I LOST YOU WARMER DROS 17152 9 72 | HOW DO I LIVE & CURE 73022 TRAVIS TRITT 23 23 19 39 YOU'RE STILL THE ONE ▲ MERCURY 566452 LEANN RIMES 24 20 23 25 THERE GOES MY BABY MCA MASHALLE 22048 25 25 22 26 A MAN HOLDIN' ON (TO A WOMAN LETTIN' GO) EPIC 7890450NY 12 13 6 SOMEONE YOU USED TO KNOW (FIG 7901)/50W | 10 | 10 | 6 | 1 WILL STAND BNA 6557091.2 | 11 | 11 | 23 | ONE HEART AT A TIME ATLANTIC BALLYING KENNY CHESNEY VARIOUS ARTISTS Plecords with the greatest sales gains this week. ◆ Recording Industry Assrt. of America certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion tities indicated by a numeral following the symbol. © 1998, Billboard SPI Communication and SoundScan. 13 15 - 2 THERE YOU HAVE IT ARISTA MASHVILLE 13134 BLACKHAWK



bu Wade Jessen

RINGING UP THE BELLES: With Greatest Gainer roses on Top Country Albums, Dixie Chicks finish their biggest retail week, as "Wide Open Spaces" (Monument) enters its 38th chart week. Up more than 4,000 scans over the previous week, that title moves 67,500 units to hold at No. 2 on the country scorecard and rises 14-10 on The Billboard 200. The Chicks' previous high, 66,000 units, came two weeks ago on the heels of the Country Music Assn. Awards telecast (Billboard, Oct. 17).

Total audience estimates to date for the first three single releases from "Wide Open Spaces" show more than 63 million impressions: "I Can Love You Better" logs more than 6 million, "There's Your Trouble" turns in 17 million, and the title track tallies more than 40 million. On Hot Country Singles & Tracks, "Wide Open Spaces" gains 468 plays to jump 7-3, with airplay at each of our 164 monitored signals. In the track's history, two Dallas stations account for the most plays, as Susquehanna Broadcasting's KPLX and CBS Radio's KYNG are the overall airplay leaders, with 496 and 417 plays to date, respectively. Airplay leaders this week are KPLX (50 plays); WRNS New Bern, N.C. (43 plays); WNKT Charleston, S.C. (43 plays); and WAMZ Louisville, Ky. (42

The accompanying videoclip for "Wide Open Spaces" finishes with 31 plays on Jones Satellite's Great American Country and 28 plays on CBS Cable's CMT

Watch for another sales spike for the album Thanksgiving week. Dixie Chicks stop by "The Tonight Show With Jay Leno" Nov. 23.

CHRISTMAS UPTOWN: As the chill of autumn settles in across much of the nation, Vince Gill's "Breath Of Heaven-A Christmas Collection" (MCA Nashville) shows signs of the first frost with Pacesetter honors on Top Country Albums, where it gains 60% to rise 40-35. Gill's new set features Patrick Williams & His Orchestra and revisits such jovial classics as "Winter Wonderland" and "It's The Most Wonderful Time Of The Year" and sacred Christmas perennials like "O Holy Night" and "O Come All Ye Faithful" in equal measure, "Breath Of Heaven" is being worked at Christian retailers by Sparrow and shoots 19-10 on this issue's unpublished Top Contemporary Christian albums chart.

HONKY-TONK HEROES LIKE ME: With a new set of mostly reflective and mature themes, Travis Tritt takes Hot Shot Debut honors on Top Country Albums, as "No More Looking Over My Shoulder" bows at No. 15 with more than 12,000 scans and opens on the big chart at No. Meanwhile, the lead single from the new set, "If I Lost You," gains 171

plays to hold at No. 33 on Hot Country Singles & Tracks. With approxpays to note at No. 30 on not country Singles & Tracks. With approx-imately 12 million audience impressions, airplay is detected at 156 mon-itored stations, including KBEQ Kansas City, Mo.; WIVK Knoxville, Tenn.; WKXC Augusta, Ga.; and WKJN Baton Rouge, La. New airplay is heard at five stations, including KKAT Salt Lake City and KKJY Des Moines, Iowa.

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FRIEDMAN'S FRIENDS WORK OUT THE KINKS ON KINKAJOU TRIBUTE

(Continued from page 31)

Award-"but she passed on the project, leaving us with what I like to call my own personal gay men's choir!" Jones notes that Glaser at least cut

his version of the song with an allfemale band. She also adds that Friedman gave her total freedom in producing the album, though he did contract the participants. Says Friedman, "As the Jewish

president of Kinkajou Recordswhich is named after a South American mammal—I drew up a participation agreement that said. "Trust

me: I promise I will not fuck you. Sign on the line.' I gave it to Willie on the golf course, and he signed it, 'Willie Nelson, Please Fuck Me!"

Nelson's version of "Ride Em Jewboy," says the Geezinslaws' Sammy Allread, "is a great record and worth the price of admission" and is bound to get played on KVET Austin, Texas, where Alfread is an air personality.

"Nobody but Kinky could have pulled this off," Allread says, (Incidentally, the Geezinslaws, who recorded "Twiri" for "Pearls In The Snow," recorded Fried-

man's "People Who Read People Magazine" for their own album "Blah Blah Blah.")

Allread is already playing "Twirl," while Friedman's longtime friend Don Imus has been playing Yoakam's ver-sion of "Rapid City, South Dakota" on his syndicated radio show. In January, Imus will begin heavily marketing the album via his Autobody Express fulfillment house.

Kinkajou is also direct marketing the the title through its own toll-free number, with orders being filled through National Fulfillment in Lebanon, Tenn. In addition to the \$19.95 CD or \$14.95 cassette, callers can buy the previously issued "Kinky Friedman & Friends videocassette and Kinky accessory merchandise such as his Kinky Friedman

Honor America Bandanna/Snot Rag. Sixty-second TV spots promoting the album start on selected cable stations in February, and Jones says that numerous talk radio shows where he has promoted his books are likely to play the album's songs during interviews supporting "Blast From The Past." Print ads are forthcoming, as is a promo single to secondary country stations via the CD Mac compilation service. Friedman's World Wide Web site will be used for both domestic and internstional sales, tying in with his international following for his books.

Jones says she's also looking into traditional retail but is geared toward direct marketing for the time being.

"I've also kicked around the idea of doing volume 2 with all females, because there are plenty of good songs left," she says. "They're like buried treasures. Like if you see a pearl lying on top of the snow, you might walk past it accidentally. But they need to be heard, because if people think Kinky's just 'They Ain't Makin' Jews Like Jesus Anymore,' they'll be surprised to find he's the sweetest, softest soul they've ever known-as well as a gruff curmudgeon!"

Friedman's only concern now is that if "Pearls In The Snow" does as well as he thinks it might. "There may one day be a clamoring for the Kinkster to return to the stage and suit up in armor to do battle with the Anti-Hank [Kinky's nickname for Garth Brooks) for the future of God and country music!"

THE ISAACS

(Continued from page 31)

Horizon in 1993. "Increase My Faith" is their fourth project for the label. Father Joe hails from the Kentucky mountains, the youngest of 17 children. Lily was born in a French army relief camp in Germany, and her parents were Jewish survivors of the Holocaust She came to the US and by the time she met Joe in the late '60s at a Greenwich Village club in New York, she was recording folk music for Columbia as part of a duo, Lily & Maria. Joe was a country/bluegrass musician on Decca in the '60s. 'I've heard people say we're like

mixing soup beans and lasagna," Ben says of the group's eclectic musical range. "We've been called Jewbillies because Dad's a hillbilly and Mom's Jewish, or [we're] called kosher hillbillies. We've been called everything." Why did they decide to concentrate

mostly in the Southern gospel arens? "Personal conviction." says Isaac. "Dad's older brother was killed in a car wreck in 1970. They had a gettogether at the church after he was killed, and that night both my parents got saved. They accepted Christ, and after that they started singing gospel music and began a ministry.

The songs on "Increase The Faith" cover a variety of musical styles. "Some of it is pretty hard-nosed bluegrass," says Isaacs. "We have our own style. It's acoustic music with country vocals and tight harmonies. The group is self-managed, has its own publishing company through BMI, and is booked by Ed Harper of

"Probably 70% are Southern gospel dates and 30% bluegrass says Isaacs. "We drew a really good crowd at Dollywood. We had a packed house and got standing ovations. Conway says the label plans to focus

Harper & Associates.

on the Southern gospel and bluegrass markets. The initial single, "Tve Come To Take You Home," was released Oct. 5 to more than 1,200 Southern gospel stations on the Crossroads Airplay Fall Sampler: "I Need Jesus" and "Ye Men Of Galilee" will be serviced to more than 900 bluegrass stations via the November "Prime Cuts Of Bluegrass" compilation. The Isaacs will also get exposure

on "Sunday In The South," a syndicated radio show produced by Mark Ferguson at WSSL Greenville, S.C. "We're keying in on country stations and their Sunday shows," says Conway. "My whole contention is if we can get some airplay on Sunday morning on a powerhouse country station like WSOC in Charlotte [N.C.], we're going to reach more listeners than all week long on some 600-watt AM Southern gospel station." Conway says the group is also re-

ceiving a push at mainstream retail.
"The Isaacs' 'Increase My Faith' will be the featured piece of product for a Christmas promotion we're doing with Musicland, Sam Goody, and On Cue," says Conway. "They will be bringing Southern gospel and bluegrass gospel in for the first time, and the Isaacs lead the way."

COUNTRY SINGLES A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

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Billboard TOP COUNTRY ALBUMS

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScans

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST MHMT A NUMBER-DISTRIBUTING USES, SUDGESTED UST PICE OR EQUIVALENT FOR CLASSITEDED.	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST MPMRT A HUMBERGOTTREUTHG LABOL ISLUGGESTED LET PROZ OR EQUIVALENT FOR CHETTLEDS	PEAK POSITION
$\overline{}$				* * * No. 1 * * *		37	32	29	10	THE WILKINSONS GRANT 24699/WARNER BRDS (10.56/16.56) IN NOTHING BUT LOVE	20
	1	1	50	SHANIA TWAIN A MERCURY 535003 110 98 EQ 35 98) 18 mm/s at No 1 COME ON OVER	1	38	29	23	26	STEVE WARRINER CAPITOL NIGHALLE 94482 (10.981/6.98) BURNIN' THE ROACHOUSE DOWN	6
				* * * GREATEST GAINER * * *		39	35	34	14	COLLIN RAYE DRC 68875/50NY (10.68 EQ/16 90) THE WALLS CAME DOWN	8
2	2	2	38	DIXIE CHICKS A MONUMENT 6819550NY 110 96 EQ 16 90 ER WIDE OPEN SPACES	2	(40)	42	43	24	JOHN MICHAEL MONTGOMERY ATLANTIC HISTORING 130-98/16-989 LEAVE A MARK	15
3	3	3	1	ALAN JACKSON ▲ ARISTA NASHATLLE 18864 (10 96/16 98) HIGH MILEAGE	1	41	39	38	22	JEFF FDXWDRTHY WARNER BROS 4686) (10 99/16/98) TOTALLY COMMITTED	8
4	4	6	26	FAITH HILL ▲ WARNER BROS. 46790 (10 9816 98) FAITH	2	42	37	36	3	LDRRIE MDRGAN 8NA 67627RLG (10 9616 98) SECRET LOVE	36
5	5	5	8	ALABAMA A FOR THE RECORD. 41 NUMBER ONE HITS	2	43	41	40	23	TRACY BYRD MCA NASHVILLE 70016 (10 9816 98) I'M FROM THE COUNTRY	8
6	7	7	22	SOUNDTRACK & CAPITOL 93402 (10 99/17 98) HOPE FLOATS	1	44	45	42	50	SAMMY KERSHAW • MERCURY \$36338 (10.98 EQ16 98) LABOR OF LOVE	5
7	6	4	20	REBA MCENTIRE • MCA NASHMILLE 7001 9 (10.98) 16 98) IF YOU SEE HIM	2	45	44	-	2	MARTINA MCBRIDE PCA 67884/RLG (10 98/14 98) WHITE CHRISTMAS	64
8	10	11	24	MARK WILLS MERCURY 536317 (20.98 EQ16.98) EM WISH YOU WERE HERE	8	45	38	37	4	VARIDUS ARTISTS COLUMBIA 68073/50NY (10 98 EQ.) 7.98) TRIBUTE TO TRADITION	36
	8	8	72	TIM MCGRAW ▲* CLIMB 77886 (10.98/16.98) EVERYWHERE	3	47	43	39	19	DWIGHT YOAKAM REFRISE 46918/WARNER BROS (10 59/16-98) A LONG WAY HOME	11
10	11	10	20	BROOKS & DUNN ▲ ARISTA NASHVILLE 18865 (10.96/16.96) IF YOU SEE HER	4	48	46	44	60	CDLLIN RAYE • THE PERSON OF COLUMN PARKS OF COLUMN PARKS	4
11	12	18	11	GARTH BROOKS A" CHITCL 56599(CAPITOL NASHVILLE (10.50)16-91) SEVENS	3	(49)	58	58	17	JOHN DENVER MADACY 4750 IS 5967 590 THE BEST OF JOHN DENVER	49
18	8	8	10	VINCE GILL MCA NASHVILLE 70017 (10.90)16.9() THE KEY	3	50	50	49	21		22
18	28	28	14	TRISHA YEARWOOD ■ MCI MISHMILE 70023 (10 SU/16 SU) WHERE YOUR ROAD LEADS	3	_	-	-	_		-
14	13	12	4	LYLE LOVETT CURS 1831 MCA (16.9824.98) STEP INSIDE THIS HOUSE	4	51	48	46	26	CAPITOL NASMITLE 94300 (7.96) 11.56 EM HOW BIG'A BOY ARE YA? VOLUME 4	19
_	-			* * * HOT SHOT DEBUT * * *		52	49	48	53	JOHN MICHAEL MONTGOMERY ◆ ATLANTIC 83050/A0 (10.58)16 589 GREATEST HITS	5
(15)	ME		,	TRAVIS TRITT MO NOTE LOCATED AND CHARLES THE CHARLES THE	15	53	57	54	26	RANDY TRAVIS ORGANNORKS 50034/GEFFEN (10 98/16 98) YOU AND YOU ALD NE	7
_	17		~	WARREN BRUS 47097 110 98 10:391	1	54	56	55	76	RDY D. MERCER CAPITOL NASHVILLE 54781 (7:96)11 50: 100 HOW BIG'A BOY ARE YA? VOLUME 1	39
16	15	18	26	GEORGE STRAIT ▲ MCA MISHWILLE 70020 (10.96/16.96) ONE STEP AT A TIME LEANN RIMES ▲ CURB 7790; (10.96/17.96) SITTIN: ON TOP OF THE WORLD	3	55	52	47	64	CLINT BLACK ● #CA 67515#EG (10 98/16 98) NOTHIN' BUT THE TAILUIGHTS	4
18			31		6	56	53	51	78	GEORGE STRAIT ▲ 1 MCA MASHVILLE 11584 (10 98/16:98) CARRYING YOUR LOVE WITH ME	1
18	28	11	14	JO DEE MESSINA ◆ CUIII 77904 (10 98/36 98) I'M ALRIGHT GARTH BROOKS CAPITOL 94572/CAPITOL NASHVILLE (44 98 CD) THE LIMITED SERIES	3	57	55	53	14	CHRIS LEDOUX CAPITOL NASHVILLE 21942 (10 50/16 98) DNE ROAD MAN	24
20	11	10	12	GARTH BROOKS CAPITOL 94572/CAPITOL NASHVILLE (44.98 CD) THE LIMITED SERIES DIAMOND RIO ARISTA NASHVILLE (10.98 (10.98/16.98) UNBELIEVABLE	3	58	54	50	19	JOE DIFFIE EPIC 69137/50NY (10.98 EQ16.98) GREATEST HITS	21
(21)		W Þ	1		_	59	51	45	8	EMMYLOU HARRIS EMINENT 25001 (10 96/15 96) SPYBOY	27
\sim	23	21	1	BILL ENGVALL WATHER 1905, 47090 (10 94/16 98) DORKFISH	21 20	60	59	56	52	RDY D. MERCER HOW BIG'A BOY ARE YAT VOLUME 3	31
22		_	-	BROOKS & DUNN A THE ORGANISM TH	-	(61)	00.0	ENTRY	46	JOHN DENVER LEGACY 65163000Y 19 90 EQ/13 900 THE BEST OF JOHN DENVER LIVE.	8
23	21	22	57	ARISTA NASHVILLE 18892 110 96 16 900	2	82	47	41	8	DOLLY PARTON DECCA 7004/MCA NASHWILE (10 98/16 98) HUNGRY AGAIN	23
24	28	28	60	MARTINA MCBRIDE ▲ RCX 17516/RLG (10.98/36.98) EVOLUTION	3	(83)	71	41	30	THE MAVERICKS MCA NASHVILLE 70038 (10 9816 98) TRAMPOLINE	9
25	23	16	14	VARIOUS ARTISTS ARISTA WASHMILLE 18850 (10 96/16/98) ULTIMATE COUNTRY PARTY	12	_	-	-	-	PRINT MERCER	-
26	28	21	14	CLAY WALKER GIANT 24700/WARNER DROS. (30.98/16.98) GREATEST HITS	3	64	60	60	72	CAPITOL NASHVILLE SATES (7.98111.99) ESS HOW BIG'A BOY ARE YAY VOLUME 2	43
27	28	28	1	WILLIE NELSON ISLAND 524548 (10.98 EQ16.98) TEATRO	12	65	64	66	16	PAM TILLIS ARSTA NASHVILLE 18801 (10.96/16/98) EVERY TIME	26
26	22	20	1	VARIOUS ARTISTS ANUMELE/TRA 5227/1658 (10.9915 95) TAMMY WINETTE RENIDMBERED	12	66	68	59	12	WILLIE NELSON LIGACY 69322/COLUMBIA (7.98 [Q:1.98] 16 BIGGEST HITS	58
25	22	28	1	TRACY LAWRENCE ATLANTIC HELETANG (10.9676-96) THE BEST OF TRACY LAWRENCE	13	67	62	64	30	CLEDUS T. JUDD RAIDR & THE 82835110 98/16 98 588 DID 1 SHAVE MY BACK FOR THIS?	16
30	34	33	60	TRISHA YEARWOOD ▲* (SONGBOOK) A COLLECTION OF HITS	1	68	67	70	53	LONESTAR IMA 67422RLG (10.98/16.98) CRAZY NIGHTS	16
11	11	11	22	TERRI CLARK MERCURY 558211 (10.99/16.98) HOW I FEEL	10	69	61	57	70	LILA MCCANN ASYLUM 62942/EEG (10 98/16 98) ■ LILA	8
32	33	32	58	LEANN RIMES A" YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS	2	70	66	61	103	ALAN JACKSON ▲ ARISTA MASHWILLE 18813 (10,96/16,98) EVERYTHING I LOVE	1
33	16	-	8	AARON TIPPIN LYICCSTREET (45000MOLUWCCO (30.98 (Q16.98) WHAT THIS COUNTRY NEEDS	33	71	65	62	35	DAVID KERSH CURS 77905 (10.96/16.98) III IF I NEVER STOP LOVING YOU	13
34	25	30	3	BLACKHAWK BLACKHAWK 4 — THE SKY'S THE LIMIT	25	72	69	69	33	LEANN RIMES A" UNCHAINED MELDOY/THE EARLY YEARS	1
~	6.7	30	,	AND A SACRELL TOLL COLUMN STATE		73	28	22	66	DIAMOND RIO ARISTA INSPINILE H844 (10.59/16 96) GREATEST HITS	3
-				* * * PACESETTER * * *		14	73	73	8	RANDY TRAVIS WAVER BIOS. 47028 (10.3973.98) GREATEST #1 HITS	70
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36	30	38	66	KENNY CHESNEY ● IINA 67498/ILG (10 98/16-98) I WILL STAND	10	75	63	68	6	BLUE HAT 9703 (11. 96/16.98) FICOLE FIRE: 25 YEARS OF THE CHARLE DANIELS BAND	52

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Top Jazz Albums.

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THIS WEEK	LAST WEEK	WEEKS ON CHART	COMPILED FROM A NATIONAL SAMPLE OF REDILL STORES AND FACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SQUINDSCAPE ARTIST. ARTIST WHINN I A NUMBER DISTRIBUTING LARL.
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3	3	18	VARIOUS ARTISTS 32 RECORDS 32061 JAZZ FOR A RAINY AFTERNOON
4	4	5	MICHAEL FEINSTEIN ONCORD JAZZ 4849 CONCORD BBI MICHAEL & GEORGE, FEINSTEIN SINGS GERSHWIN
5	5	4	JOSHUA REDMAN WARRED DROS 47052 TIMELESS TALES (FOR CHANGING TIMES)
➂	7	5	CYRUS CHESTNUT ATLANTIC 83140 CYRUS CHESTNUT
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TOP CONTEMPORARY JAZZ ALBUMS

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(23) RE-ENTRY

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Leni Stern Gathers A Folk Jazz-Tinted 'Recollection'

JOURNEYWOMAN: Two years ago, guitarist Leni Stern decided to form her own record label. "With all the media available, the computers, and online record stores, it's opened



up a lot of opportunities for independent artists and labels," explains the ebullient Stern. "As an artist, it. is nice to see the product through from the beginning to end. I have a say in the music, the packaging,

and the way my music is marketed. Simply, I have control." The first release on Leni Stern Recordings (LSR) was 1997's "Black Guitar." It was a first for Stern in more ways than one, in that it was also



by Steve Graybow

her first album to feature predominantly vocal, folk-influenced songs. "I think every guitarist likes to sit down and sing with their instrument," she explains. "It is also a way to get closer to your listener. It's more of a direct conversation because you are expressing something, addressing the subject of your songs in a very direct way." "Recollection," Stern's latest outing

(due Tuesday [27] from LSR), is a

compilation of tracks culled from her

past 13 years as a recording artist. Several instrumentals that originally appeared on the Lipstick and Enja labels are featured along with new material recorded specifically for the project. True to her indie aesthetic. Stern fills the package with her own extensive liner notes, providing remarkably candid insight into the often fragile, emotionally charged sto-

ries behind her music. "I always liked to sing the blues, explains Stern. "I'm German, and Germans have an incredible fondness for the blues. But since my life experience is so different from that of [bluesman] Lightnin' Hopkins, I sing blues that reflect my own life and generation." Those reflections include meditations on Stern's childhood in (Continued on next page)



24 22 4 JEFF LORBER 212994 7008

THE ILK BIZ IS POISED TO LEAD ON GLOBAL ISSUES. (Continued from page 5)

for the information society in Europe. Before the end of this year, the Euronean Parliament will cast its crucial vote on amendments to the EU copyright directive that implements the World Intellectual Property Organisation (WIPO) treaties and will shape the business environment for record

companies worldwide. The success of the U.K.'s music industry is at stake here. An adequate EU copyright framework will give British artists, composers, and record companies an array of new digital transmission channels by which to et their music to consumers. A poor mine the business climate for British music and, in turn, the outstanding success of its cultural economy.

In the borderless age of the Internet, creative industries in individual countries are dependent more than ever on global solutions to secure the adequate copyright protection that is the foundation of their business.

Second. Britain has an expanding role to play in championing the international fight against piracy. This month marks the anniversary of IFPI's launch of its "zero tolerance"

TITLE

GRAND PASSION

GUITAR BY THE FIRE

PICTURE THIS .

THANKSGIVING WINCHAM HILL 1138

Top New Age Albums.

* * NO. 1 * *

PAINT THE SKY WITH STARS - THE BEST OF ENYA A

ALL THE SEASONS OF GEORGE WINSTON — PIANO SOLOS

DEVOTION: THE BEST OF YANNI

BEST OF NARADA CHRISTMAS

CONVERSATIONS WITH GOD WINDHAM HILL 11304

NIGHTBIRD ING SPECIAL PRODUCTS 44579

INSTRUMENTAL MOODS

PORT OF MYSTERY

IN THE MIRROR .

PASSION IN MY HEART REAL MUSIC 3690

WHITE STONES

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THE HERITAGE COLLECTION II

RUMBA COLLECTION 1992-1997

A WINTER SOLSTICE REUNION

SONGS FROM AN ENGLISH GARDEN MANAGA 45447/ARGIN

Billboard.

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2 2 38 campaign against CD manufacturing plants across the world. That reprecontad a fundamental shift in IFDI's anti-piracy strategy to hit the problem at its source in manufacturing plants.

The strategy has already seen a string of successes that have taken scores of millions of pirate CDs off the market. However, we have hy no means won the battle nor even yet turned the tide against CD piracy Whereas there are real improvements in countries like Bulgaria, pirate manufacturing is growing elsewhere, par-ticularly in Ukraine, Russia, and the Baltic states. But there's evidence that we have stabilized the problem, albeit at a critically high level.

Zero tolerance is about mobilizing our operational and political resources to the full and taking on the pirates at the upstream manufacturing points where, by litigation or legislation, we achieve long-term solutions.

Here are some of the groundbreaking actions of the last year: · In Hong Kong, pirate CD pro ection is estimated to have recently fallen by as much as 40%, mainly due to the introduction of new legislation

OCTOBER 31, 1998

ARTIST

JOHN TESH

GEORGE WINSTON

JIM BRICKMAN

VARIDUS ARTISTS

VARIDUS ARTISTS

VARIOUS ARTISTS

MAIRE BRENNAN

VARIOUS ARTISTS

LORIE LINE

DAVID LANZ

YANNI

KITARO

RONAN HARDIMAN

VARIOUS ARTISTS

SECRET GARDEN

NICHOLAS GUNN

OTTMAR LIEBERT + LUNA NEGRA

DEFERRIM

THE JOHN TESH PROJECT

ANDREAS VOLLENWEIDER

under which optical disc plants are registered and regulated by authorities. This follows major seizures earlier this year, including the record seizure in April of 43 replication lines and 22 million discs. In total, more than 60 optical disc lines and 28 million suspected pirate discs have been

seized in Hong Kong this year. In Panama and Paraguay, a total of 7.8 million audio discs have been seized since September. Their manufacturing source has been identified as Southeast Asia.

· In Bulgaria, institutionalized CD piracy has been substantially reduced. By implementing a plant licensing decree, the Bulgarian government went beyond its basic international obligations and did what was necessary to tackle that country's chronic pirate manufacturing problem. Significant flaws in licensing procedures remain, and domestic piracy levels are still sky-high. But there has been a huge fall in exports of Bulgarian pirate CDs. Bulgaria stirred by two years of pressure from the EU and the U.S. and from our industry—appears to have set an example for other countries that face

the same kind of problem. In France, a major breakthrough was achieved against a CD plant illegally producing masters used in the international export of pirate recordings. This has opened up a whole new front against the pirates, letting us attack the mastering facilities that supply pirate industries in Bulgaria and elsewhere. The Digipress case is a vital propodent as it confirms for the first time that producers of master copies used for piracy are crimi-nally liable. Damages awarded to record companies totaled 1 million francs (\$183,000). The plant and its manager were fined 150,000 francs (\$27,450) in September, and two customers were given eight-month suspended sentences—the first custodial sentence given out in France for a copyright infringement case.

. In China, in the former pirate manufacturing blackspot of the Guangdong province, a total of 11 unregistered optical disc lines and millions of pirate video CDs and CDs were seized. Through 1998, exports of pirate CDs have been at a negligi-

. Thanks to work led by the Recording Industry Assn. of America there were total settlements of more than \$13 million from cases against CD plants in the Middle East, Europe, and the U.S. Many other cases in Asia and Europe are pending or in advanced stages of investi-

 In Italy, piracy levels estimated at more than 30% two years ago have now been fought down by the industry to around 20%. Early 1998 saw a string of seizures of Bulgarian pirate CDa Seigures since then show a worrying increase in local CD pirate production, reflecting increasingly widespread availability of CD-replication equipment. Even more worrisome is increasing evidence of organized crime involvement in CD piracy in

Along with the progress in these specific problem areas comes evidence of increased cooperation between the recording industry and the independent manufacturing sector. Here, the message of zero tolerance has clearly been getting through. We have noted the markedly increased efforts of equipment suppliers to adopt sensible business practices to minimize their own exposure-and their customers' exposure-to actions for infringing

The fight against piracy and the fight for rights in the information society remain the two critical priorities for our industry. Defeating pira-cy will rid our industry of a \$5 billion drain on its annual revenues. Establishing adequate rights through the implementation of the WIPO treaties will unlock a market in electronic delivery in which the recording industry has an exciting future.

We are dedicating increasing industry resources to these priorities. but we depend more than ever on gov ernment backing for them. The U.K. has in general shown exemplary support for our business-through excelent copyright laws and through the recognition of its music industry as both a pioneer of the information society and a major cultural industry.

The U.K. economy, its culture, its consumers, and its 1.18 billion nound music industry have reaped the benefit. That is a message that, like British music itself, needs to be exported to governments worldwide.

NASHVILLE SCENE (Continued from page 31)

Miller will serve as her responsible agent . . . Dolly Parton has temporarily shelved a second Trio album, which had been scheduled for an early-1999 release on Asylum The cuts, with Linda Ronstadt and Emmylou Harris, have been in the can for years . . . Kay Clary is new media manager for AristoMedia. Gary Conway is named the firm's marketing and promotions manager. and Mary White joins as video promotion assistant. Angie Watson and Amanda Kares leave AristoMedia to form a new PR firm.

LeAnn Bennett joins Orhison Records as production manager . . . Lisa Brokop and Leon Russell sign with the Agency for the Performing Arts . . . The on-again, off-again Tammy Wynette EAR Foundation benefit is on again, set for Nov. 11 at the Ryman Auditorium, Tanya Tucker, Bryan White, Wynonna. and Mindy McCrendy have committed to perform.

JAZZ BLUE NOTES

(Continued from preceding page)

Germany, where she grew up just miles from the remains of the Dachau concentration camp, and instrumentals that reflect her battle with breast cancer a number of years ago.

Stern's voice perfectly complements her guitar; both are equally clear-toned, honest, and direct. "Somebody recently called my music 'folk jazz,' and I liked that," Stern relates. "I always thought that folk music got its name because it was music for the folks, the people. I think jazz used to be that, but we've gotten away from that. Hopefully, what I'm doing [with my music and with the label] is a move away from the kind of huge mega-stardom that jazz really doesn't lend itself to."

Among Stern's collaborators are Paul Motian, Bill Frisell, and vocalist/songwriter Larry John McNally. Saxophonist Dave Binney, a member of Stern's current band, solos with a prohing lyricism on several new tracks, adding further depth to the guitarist's playing and songeraft. "I struggled with the idea of a compilation album for some time." Stern explains, with a hint of lingering reluctance. "But after listening back

to the material. I realized that it was in many ways a tribute to not only where I've been in my life, but more importantly to the great musicians I've befriended and played with." Ultimately, "Recollection" chroni cles both an artistic and a personal

journey, allowing the listener to share in Stern's joy of self-expression and musical interaction. "I hope that having my own label and control over my musical direction will hring me even closer to my listeners," she says. "I encourage the fans to E-mail their comments and feedback. I want my audience to be as much a part of the music as possible."

Stern will be on tour throughout the remainder of the year, in addition

to her almost-weekly gig at New York's 55 Bar. Look for her to host a jazz guitar panel at this year's Jazz-Times convention.

CLASSICS RETURN: Milestone reissues the long-out-of-print Garv Bartz albums "Libra"(1967) and "Another Earth" (1968) on a single 77minute CD. Saxophonist Bartz is a member of Sphere, whose Verve dehut landed in stores Oct. 20 . . . Milestone also reissues the first two solo albums by keyboardist Tem Coster, "T.C." (1981) and "Ivory Expedition" (1983), on a single disc titled "Ivory Expeditions."

Warner Bros, reissues two Lyle Mays albums, "Lyle Mays" (1986) and "Street Dreams" (1988), both of which originally appeared on Geffen. The releases, which will be in stores Dec. 22, were remastered from the original tapes and have a list price of \$11.98



bu Bradleu Bambarger

SILVER STRINGS: The Kronos Quartet has been so aesthetically consistent and its innovations have become so second-nature that it could be easy to take the group and its accomplishments for granted. So it's worth saving that no one has done more for either the cause of new music or the revitalization of the chamber format than Kronos. In fact, no one has done more to transform the idea of what any "classical" ensemble can be than Kronos, in either context or content, intent or impact. Kronos' hin stage presence may have been the initial focus of attention for many, yet the group's tireless championing of contemporary composers and its broadening of the string quartet far beyond the form's Western European roots have proved to be the cause for celebration in this, the foursome's 25th year.

As Kronos' David Harrington takes great care to point out, the story of the group has been one of relationships-within the quartet of first violinist Harington, second violinist John Sherba, violist Hank Dutt, and cellist Joan Jeanrenaud; with hundreds of composers around the world; with Kronos' small but self-contained technical/administrative organization: with its longtime producer, Judith Sherman; and with its record company, Nonesuch, and the label's president, Bob Hurwltz, An

emblem of these relationships is "25 Years," a 10-disc boxed set just out that celebrates the Kronos achievement by spotlighting some of its most notable collabo-

The lineup of "25 Years" reads like a who's who of contemporary composition, featuring previously released performances of works by John Adams, Arvo Pärt, Astor Piazzolla, Morton Feldman, Philip Glass, Osval-

do Golijov, Sofia Gubaidulina, Franghiz Ali-Zadeh, Henryk Górecki, Steve Reich, George Crumb, Terry Riley, Alfred Schnittke, Peter Sculthorpe, and Kevin Volans. The collection's previously unreleased recordings include Sculthorpe's "Jabiru Dreaming" and "From Ubirr," Part's "Summa" and "Missa Syllabica," P.Q. Phan's "Tragedy At The Opera," and Ken Benshoof's "Song Of Twenty Shadows" and "Traveling Music"—the last of which represents the very first venture between Kronos and a composer. In 1973, Harrington commissioned Benshoof, his former composition teacher, with a bag of doughnuts to write "Traveling Music," and that hearty, folk-inflected piece is the cornerstone of a catalog comprising some 400 new quartets commissioned by Kronos (with many more on the way).

With a body of work like that of Kronos, "25 Years could obviously have been produced several different ways. A two-disc "greatest hits" survey was already issued in '95 to commemorate the group's 10th anniversary of recording for Nonesuch (Billboard, Dec. 23, 1995). And Harrington says that a collection of rarities and unreleased music was considered, since Kronos has a trove of material "in the can"-from Ives' Quartet No. 1 and Ingram Marshall's "Fog Tropes" to Jimi Hendrix's "Foxy Lady" and a quartet-and-piano setting of Stravinsky's "Rite Of Spring." True, the group's stalwart fans already own a good bit of the music in "25 Years," but the set avoids sampling too much from Kronos' popular concept albums, such as last year's "Early Music" (which hit No. 3 on the Top Classical Albums chart) or 1992's "Pieces Of Africa (which has sold nearly 300,000 copies worldwide, reports Nonesuch). The handsomely designed "25 Years" features vintage photos, a group chronology, a list of commissions and premieres, a discography, and a trip of expert accesses in all it is a suitably impropsive summation of the Kronos gestalt.

Recounting the partnerships that have produced "25 Years." Harrington cites Kronos' special rapport with Riley as one that helped define the way the group works with composers. "Often, when we feel a part of the compositional process, that helps make the music come alive," he says, "And from the start, Terry encouraged each of us to be involved in making his music work, in shaning the dynamics and page of his pieges which we learned so much from. Really, I could tell story after story about the lessons we've been taught by these composers, because so many of them aren't just incredible creative forces but wonderful teachers."

Beyond "25 Years." Kronos is observing its silver

jubilee in typical fashion—by premiering music around the world. The warlong anniversary tour has already included concerts in Japan and a recent three-night Next Wave Festival residency at New York's Brooklyn Academy of Music. The latter stint included the American premiere of Riley's "Requiem Quartet" and New York premieres of works by Glass, Phan, Gabriela Ortiz, and Harry Partch, as well as John Geist's arrangement of Stravinsky's "Rite" and Golifov's transcription of tunes by Portuguese master Carlos Paredes. From Oct. 29-Nov. 1. Kronos resides at the Yerha Buena Center in its hometown of San Francisco. The group travels to Germany, France, and Poland in December, with more concerts in the U.S. and Europe scheduled from January-June '99. Kronos is also being seen via the worldwide broadcast of three atmospheric Manfred Waffender films: the concert/interview feature "In Accord" and the staged

"quartet dramas" of Tan Dun's "Ghost Opera" and Crumb's epochal "Black Angels." In the .S., "In Accord" and "Black Angels" are airing on Ovation.

Among the first projects to mark Kronos' upcoming years is Glass' soundtrack to the rerelease of Bela Lugosi's classic "Dracula," with the album due Halloween 1999. In addition to the Stravinsky and other pieces. Kronos has recorded quartets by Benshoof.

Dmitri Yanov-Yanovsky, and Brent Michael Davids Also, Adams, Pärt, Górecki, Reich, Gubaidulina, and Riley are writing more for Kronos, and Phan is composing an hourlong "opera" for the quartet. All the activity underlines a particular point of pride for Harrington—that the relationships of "25 Years" are still growing. "To me, the boxed set is a springboard for the

future," Harrington says. "The string quartet is one of the most potent and poetic emotional mediums our civilization has ever come up with, and Kronos wants to help ensure that there's a continuing vitality and growth of imagery in this special art form. And I'm optimistic about that. I think there is a renewed sense of wonder at the amazing diversity of music in the world,"

Echoing Harrington, Hurwitz says reports of the death of classical music are greatly exaggerated. 'We're at a moment of great musical vitality-and that's important," he says. "Kronos is one of the things that gives me the most hope, and their enthusiasm and optimism are infectious. If they stopped today, I'd be completely satisfied, but I think they really are a work in progress."

After a quarter of a century, Kronos' members are still resolute in their work ethic, often rehearsing one piece before the curtain rises on another. For his part, the 49-year-old Harrington regularly forgoes sleep to scour record shops and devour scores, searching for music that inspires him as "Black Angels" did more than two decades ago. (A current rave is Chinese composer Guo Wen-Jing.) Perhaps suggesting a key to the stunning achievement represented by "25 Years," Harrington says, "I've always thought vacations were highly overrated.'

TOP CLASSICAL ALRUMS

THIS WEEK	LAST WEEK	WIS ON CHART	Compiled from a national sa reports collected, of ARTIST servent & NUMBER (SUGGESTED LIST PROCE	reple of retail store and rack sales TITLE OR EQUINALENT)
D	2	28	ANDREA BOCELLI	IO. 1 * * ARIA — THE OPERA ALBUM
2	1	9	CARRERAS-DOMINGO-PAVAROTTI (LEVI ATLANTIC 83110 (14.96/19.96)	NE) ● THE 3 TENORS: PARIS 1998
3	3	48	ANDREA BOCELLI PHILIPS 533123 (10.96 EQ/17.96)	VIAGGIO ITALIANO
4	4	3	DOMINGO/BRIGHTMAN/LOTTI SONY CLASSICAL 60396 (10.98 EQ/16.98)	A GALA CHRISTMAS IN VIENNA
3	7	40	DON CAMPBELL CHILDREN'S GROUP 84291 (8 98/15/98)	THE MOZART EFFECT-VOLUME 1
6	5	5	SAN FRANCISCO SYMPHONY (TILSON THOMAS) RCA VICTOR 68931 (34 98 CD)	GERSHWIN: 100TH SIRTHDAY CELEBRATION
D	11	11	DON CAMPBELL SPRING HILL 6501 (17.98 CD) THE MI	DZART EFFECT: STRENGTHEN THE MIND
1	NEW>		JOHN WILLIAMS SONY CLASSICAL 60586 (10.98 EQ/16.98)	THE GUITARIST
6	6	6	SERGEI RACHMANINOFF TELARC 80489 (10.98/15.98)	A WINDOW IN TIME
13	11	6	RENEE FLEMING LONDON 460567 (17.98 EQ CD)	I WANT MAGIC
13	6	10	YO-YO MA SONY CLASSICAL 62821 (10.98 EQ/16.98)	TAVENER: THE PROTECTING VEIL
12	6	39	MICHAEL BOLTON SONY CLASSICAL 63077 (10.98 EQ/16.98)	MY SECRET PASSION — THE ARIAS
13	11	39	YO-YO MA SONY CLASSICAL 63203 (31.98 EQ CD)	BACH: THE CELLO SUITES
13	15	11	DON CAMPBELL CHILDREN'S GROUP 84292 (8.98/15.98)	THE MOZART EFFECT-VOLUME 2
(15)	12.1	THINE	DON CAMPBELL SPRING HILL 6502 (17.98 CD)	THE MOZART EFFECT: HEAL THE BODY

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2	2	56	SARAH ERIGHTMAN & THE LONDON SYMPHON MEMO STUDIOIANGEL 56511 (1 98/16 98)	Y ORCHESTRA TIME TO SAY GOODBYE
3	4	6	PLACIDO DOMINGO ATLANTIC 23794 (16 90 CD)	FOR LOVE
4	3	10	HELMUT LOTTI RCA VICTOR 63300 (10.98/17.98)	GOES CLASSIC
3	7	7	BRYN TERFEL 0G 457628 (17.58 EQ CD)	IF EVER I WOULD LEAVE YOU
6	6	6	THE TALIESIN ORCHESTRA (SAYRE) INTERSOUND 3715 (15 98 CD)	MAIDEN OF MYSTERIES
7	6	18	VANESSA-MAE VRGIN 45443 (9.96/16.90)	STORM
6	6	11	JOSHUA BELL/LONDON SYMPHONY GRCHESTR	(WILLIAMS) GERSHWIN FANTASY
9	10	52	LONDON PHILHARMONIC (SCHOLES) POINT MUSIC 454145 (10.96 FQ/17.98)	KASHMIR: SYMPHONIC LED ZEPPELIN
10	11	36	BOSTON POPS ORCHESTRA (LOCKHAI	THE CELTIC ALBUM
ID	NE	wÞ	BOSTON POPS ORCHESTRA (LOCKHAR	HOLIDAY POPS
12	9	5	LOS ANGELES GUITAR QUARTET	LA.G.Q.
13	15	51	ARIA ASTOR PLACE 14009 (16 58 CD)	ARIA
14	12	7	LUTE LEMANTO	I JAZZ-THE BEST OF UTE LEMPER
15	13	3	CINCINNATI POPS (KUNZEL)	FROM THE HEART

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WILLIAMS SPANISH GUITAR MUSIC 50NY CLASSICAL 14 JOHN BAYLESS BEATLES CLASSIC HITS ON EARTH LONDON 15 VARIOUS TOP 10 BAROQUE CLASSICS

The Selling Power Of Song

Catalog Evergreens Pop Up As Jingles In Increasing Numbers

If it seems, to quote an old pop ballad, that you've heard that song before, of course you have. Whether you revere the songs of the pre-rock era or those with terrific hooks that came afterward, giant corporations are selling their goods and services with the

comfortable familiarity that only a song icon of the past can provide. That ad agencies would turn to old hits is hardly a new concept. But the great quantity of oldies finding their way into commercials and the fact that the hit clock is



creative approach that has quickly become commonplace While it is taken for granted that no commercial of any length is going to present the entire lyric of a song, the words that are used when songs are used for selling are likely to be from the lyricist's original work; in addition, well-known commercial recordings of

these songs are often used. Rarely, indeed, does a commercial annear in which the name of the prockuct or service is written into the title of the song, a move that, some purists complain, sometimes demeaned the integrity of the song; it should be noted, of course, that such usage, often requiring the approval of the songwriter, did take place with the sanction of the copyright owners. On the other hand, many of the

great pop songwriters refused to allow their songs to be used in commercials, not caring whether they could strike a deal in which only the original lyric



success could generate, these songwriters could-perhaps with some degree of arrogance-just say no. However, time has made some things plain. Pop song eras have always undergone vast changes in style. While the songs of another creative sensibility don't ever seem to fade from the consciousness of those who remember their heyday, what they do lose in substantial ways is a mainstream royalty flow from recording sales and performances

performances that such

Great songwriters also leave the scene, and their estates-now including those who represent the likes of Irving Berlin, Richard Rodgers, George and Ira Gershwin, Cole Porter, Harold Arlen, Johnny Mercer, and many others-are more open to arrangements that offer a good deal of money sometimes hundreds of thousands of dollars if national adver-

It is also true that living writers, who happen in many cases to be performers, too, generally do not object to one of their evergreens being used

in a manner in which they approve. Over the years, advocates (or apologists, some might say) for the expansion of an evergreen song's revenue stream through its use as a jingle have maintained, with a good deal of justification, that no commercial use of a great song or even a successful parody of it can ever ruin its appeal. The current trend of not changing the original lyrics lends even further credones to this view

Take, for instance, four great songs on the airwaves these days. There is a spread of almost 60 years between the writing of the oldest and the most

Berlin's 1927 work "Blue Skies" is being used to promote Claritin, an allergy medicine. Remarkably, another optimistic view of the world is being used to sell a similar product, Nasonex (both are made by Schering-Plough); the song is George David Weiss and Bob Thiele's 1967

"What A Wonderful World." AFLAC, an insurance company. uses Stevie Wonder's 1976 song "Isn't She Lovely." For years, Chevrolet has used Bob Seger's 1986 hit "Like

A Rock." Notice that there is no need to change the titles of these songs because they make a perfect fit just as they are to sell the product. In other words, the point of view of the song itself is being mated today more than ever to the ad campaign.

THE PUBLISHERS SPEAK

"Perhaps the single most interesting aspect of using songs in commercials is that it yields comparable benefits to both well-known and lesser-known songs," says Richard Rowe, president of Sony/ATV Music Publishing. "Cultivating hit singles also used to be a much larger marnany singles now are never released commercially. So the question becomes, What can a publisher do today to get its artists' songs in front of the public?" Rowe adds that his company would never "sanction a song's use in a context we thought. distasteful or tacky, no matter how

much money we were offered. Among the Sony/ATV songs bein sed as jingles are "We Are Family (cellular phone commercial), "All Together Now" (AT&T), "Tutti Frutti" (various commercials), "Time After Time" (Healthy Choice), and "You Ain't Seen Nothing Yet" (Office Depot).

"It is extraordinarily cost-effec-

ready-memorable song with a prodsays Maxyne Berman Lang, president of Williamson Music, the publishing company formed in the 40s by Rodgers and Oscar Hammerstein II. "Jingle usages of wellknown music result in immediate consumer recognition and retention. There, much less media time is reouired to establish a campaign." administrator of the Irving Berlin Music catalog, Williamson is represented in the jingles field with four

Rerlin songs, includ-

ing "Steppin' Out" (Baby Gap). On the issue that old pop warhorses are more economical to employ as commercials than casting new

material. Markell. creative manager of film and TV at Poly-Gram Music Publishing, says, "To the contrary, it is quite a bit more expensive to use 'Smoke Gets In Your Eyes,' 'Ol' Man River,' or

Tonight.' The theory is that this extra expense is more than made up for by the positive effects. Any of these existing hit songs has a place in the hearts and minds of the consumers who ostensibly bring that fondness to the experience of viewing-however casually or subcon-



sciously-the commercial." At Warner/Chappell Music, J. Morgenstern, executive VP/GM/ CEO of sister music print unit Warner Bros. Publications, says. "We see more catalog songs being used even for contem-

porary products that cater to a younger generation. But the biggest users are for consumer products at the higher end of the cost structure." Two of the publisher's Porter songs, "Don't

Fence Me In" (Embassy Suites) and You Do Something To Me" (Dairy Management Assn.), are among its entries in the jingles field, as is the Gershwins' "Someone To Watch Over Me" (H&R Block), George Gershwin's "Rhapsody In Blue" has been a theme at United Airlines for years. Other newly minted commercials at the publisher include "The More I See You" (Estée Lauder) and "I Want to Take You Higher"

Allan Tepper, VP of creative services at Warner/Chappell, says he's even noticing for the first time that new and developing artists for their commercials. This could help break these acts."

Mary Beth Roberts, VP of catalog development at Famous Music, says that, to a post-35-year-old market evergreens "elicit strong emotions and associations, in that [these people] experienced those songs as their contemporary music, as well as the baby boomers, who heard their parents' music throughout their youth. These demographics also have the most discretionary income. The standards lend prestige, credibility, desirability, and distinction to a consumer product. I have also found that the writers' estates are becoming more open to licensing songs for commercials, providing the commercial doesn't denigrate the copyright." Among the Famous Music copy-

rights selling goods and services these days are two James Horner themes from the "Titanic" soundtrack, "Southampton" (Max Factor) and "Leaving Port" (Sprint); Frank Loesser's "Heart And Soul" (Quaker Oats); and Jay Livingston and Ray Evans' "Mona Lisa" (MCI).

While agreeing that there has been a dramatic increase in the use of vintage songs for ads, John L. Melillo. VP of music resources at EMI Music, says the public perception of this is bigger than reality. "To the viewing public, the volume seems larger because compositions that have traditionally been unlicensable are now appearing in ads, and original masters are being used more frequently."

There is also an international impact to ad usage of catalog greats. While it enjoys oldies coverage in the U.S .-- including "The Best Is Yet To Come" by Carolyn Leigh and Cy Coleman (Nestlé); "Danke Schoen" by Bert Kaempfert, Milt Gabler, and Kurt Schwaback (Amoco); "Sing Sing Sing (With A Swing)" by Louis Prima (Chips Ahov Cook ies); "Strangers In The Night" by Eddie Snyder, Charles Singleton and Kaempfert (Nissan); and "Hurt So Bad" by Bobby Weinstein, Bobby Hart, and Teddy Randazzo (Kraft Light Macaroni & Cheese)-MCA Music is also garnering a number of international ads, including "Strangers In The Night" (OBS Supermarket. Sweden); Gordon Mills and Les "It's Not Unusual" Reed's (Heineken Beer, Netherlands); and Sol Marcus, Eddie Seiter, and Guy Woods' "Till Then" (Ford Galaxy, France and its former possessions).
Scott James, senior VP for music pictures/TV worldwide, says that

with, growing international usage, MCA Music is "careful to avoid con-

of a catalog song is not crossing into the same territories." On the other hand he adds that he does notice that occasionally "one song is being used to seil more than one product With regard to avoiding unacceptable use of a song, MCA Music insists on monitoring not only the proposed commercial, but any changes in the campaign contemplated by the ad agency.

James' favorite use of an MCA



MELILLO

point across is that of a recent campaign for Volvo using "For Sen-timental Reasons" by Deek Watson William Best. "This beautifully played up the song in terms of Volvo's campaign

out the safety of its cars." Other MCA Music songs in commercials include "American Pie" (Ameritech), *Downtown* (AT&T) and "Strangers In The Night" (Bud Ice). At Bourne Co., three of its venerable songs are making

the rounds as ad jingles. They are Roy Turk and Lou Handman's "Are You Lonesome Tonight" (Kraft and DiGiorno Pizza) Johnny Burke and Jimmy Van Heusen's "Swinging On

Star" (Ford Windstar), and Alex Kramer and Joan Whitney's "Ain't Nobody Here But Us Chickens (Burger King). "It is not surprising that advertisers realize that the benefits of using

standards outweigh the economic considerations of trying to write their own music, given that these songs are adaptable to any venue and appeal to all generations," says company chief Beebe



Bill Porricelli, VP of promotion and new product development at Paul McCartney's MPL, says, The messages in these ads are positive and simple, and just about anyone can relate to them." In fact, one

of MPL's standards, Mercer and Arlen's "Ac-Cent-Tchu-Ate The Positive" (Sears, Exxon, and Grove Park Inns), is right in the positive groove. Other commercials featuring MPL songs are Marvin Hamlisch and Ed Kleban's "One" (Sunkist); Harry Elston and Philenon Hou's "Grazing In The Grass" (Burger King); Leigh and Coleman's "Young At Heart' (Kellogg's Mini Wheats, among others), and "Witchcraft" (Finesse Shampoos); and Pat Ballard's "Mister Sandman" (Hampton Inns), Due this holiday season is Loesser's "What Are You Doing New Year's Eve?" (the Gap).

This article and the accompanying special advertising section were prepared by the editors of Billboard to explore the increasingly symbiotic relationship between the music and advertising industries. This special pullout advertising section appears in Billboard and its sister BPI publications Adweek and Brandweek.

Songwriters & Publishers

Bob Thiele Jr. Back On Writing Track

After A&R Stint. A Legend's Son Has Renewed Success In Songcraft

RY IRV LICHTMAN NEW YORK-Rob Thiole In was immersed in the glow of fame long before his career as a songwriter reated his own claim to the

Thiele grew up in New York as the con of the late Bob Thiele. The older Thiele was a legendary A&R man, jazz producer, and songwriter; he was co-author

with George David Weiss of the ardent feel-

good anthem "What A Wonderful World." The younger Thiele says he was "fortunate to have 'been here' with my dad so many "I met John Coltrane," he says

I saw and met Janis [Joplin] with Big Brother in 1967 in San Francisco. I hung out with Frank Zappa and George Martin at la onetime international conference hosted by Billboardl, I was at a ecording session with Duke Ellington and Count Basie. I even went to a Yankees game with ouis Armstrong once. One of the first guitars I ever played was room at the old Village Gate, Wow, right?

In his own creative right as a emposer and sometimes lyricist, Thiele had a flourishing songwritng career in the early '90s. In the space of two years, his material was recorded by the likes of Ray Charles, Bonnie Raitt, Pop & Mavis Staples, Aaron Neville, Joe Cocker and Bette Midler But an attempt to move into what he believed to be "inevitable" new directions proved unproductive.

Thiele, 43, who now lives in Beyerly Hills, Calif., says that his success as a songwriter "led to what was, for me, the inevitable destination—an A&R gig at EMI Rec-

"For obvious reasons, I had a romantic vision of the whole concent of A&R." he adds. "But when I entered the corporate structure at FMI. I found the job to be very different from what I had imagined it would be. I believed that A&R in our time could be what it was during my father's era. No such luck. It became a difficult time that was further compounded by my dad's illness [he died in January 1996l. I had lost my focus as a writer, and life at EMI was not working out. But in the end, I came through it, stronger and more committed to the ideal of making music that matters.

Thiele, an ASCAP-cleared writer, says his four-year publishing arrangement with Warner/ Chappell ended earlier this year after they were unable to negotiate a new deal. He currently has no publisher affiliation. But. Thiele notes, his renewed

vigor as a songwriter is beginning to pay off. In November, a song he

co-wrote with Dillon O'Brian and Phil Roy, "How Do I Deal," will be released as the first single and end title for the film "I Still Know What You Did Last Summer," with actress Jennifer Love Hewitt singing the song for David Foster's 143 Records.

Early next year, Curtis Stigers' debut album will come out on Columbia with several songs cowritten by Thiele, who also co-produced the album with Ed Cherney Last May. Thiele recorded a live album with French hip-hop star MC Solaar at the Olympia Theatre in Paris for EastWest Records. "Our collaboration went so

well," he says, "chances are good we'll be working together on his next studio album in January." During the early '90s, Thiele coauthored material appearing on

several platinum albums, including Joe Cocker's "Across From Midnight" ("The Last One To Know"), Bonnie Raitt's "Longing In Their Hearts" ("You"), and Aaron Neville's "The Grand Tour" ("My Brother, My Brother"). "In the process of reinventing

myself," Thiele says, "I have come to feel even more connected to my father's legacy. I think there was little method to his genius—he followed his heart and approached his work with a childlike enthusiasm. If I can cop an iota of that, how lucky I am. And right now, I'm feeling pretty fortunate, I may not know where it's all going, but I'm having fun."

HOT RAB SINGLES
PUSHIN' WEIGHT * Ice Cube, Mc Short Khop, J. Johnson * Gangsta Boogle/ASCAP,
WB/ASCAP Thebes/ASCAP Chocolate Thunder/ASCAP

HOT RAP SINGLES

JUST THE TWO OF US • Will Smith, Bill Withers, W. Salter, R. MacDonald •
Anticla/ASCAP, Bluenig/ASCAP

HOT LATIN TRACKS

The Tale Of The Foxxes And The

'Mockinabird': Sweet Honey's 25th TIMELESS DUET: In noting

the death Sept. 18 of songwriter/ artist Charlie Foxx. EMI Music Publishing's resident archivist Alan Warner has told the story of Foxx's biggest hit, "Mockingbird." "On a day in early 1963," writes Warner, "Sue Records owner Juggy

Murray was just leaving the Turf Restaurant in the now-legendary Brill Building in New York when he was stopped in the street by Charhe libery and his sister Inex who told him that they had a hit song. "[Murray] invited them to walk

over with him to his office at 1650 Broadway, Charlie was carrying a

hehind his

desk, motion-

ing them to let

guitar with a broken string, **Words & Music** and when they arrived. Juggy closed the door and sat down

bu Irv Lichtman

him hear what they felt so certain was a smash The song ... based loosely on an old nursery rhyme [was] worked ... up as a call-and-response number Charlie began with 'Mock,' answered by Inez singing, 'Yeah.' Then Charlie, 'King'; Inez, 'Yeah'; Charlie, 'Bird'; Inez, 'Yeah'; and so on."

Warner says Murray was instantly sold on the siblings and the song. "Picking up the phone, he asked Bert Keyes to write an arrangement, while insisting that the simplicity of the Foxxes' style be maintained." Murray, "convinced that he could have another Tina Turner in the making, decided to bill Inez as a solo artist, even though Charlie was prominent on

Eventually released on Murray's Sue label affiliate Symbol, the cording started its great R&B chart ascent in June 1963. "The Foxxes became one of the first R&B acts to tour European clubs in the '60s, and they were so popu-lar on their first visit that they were invited back just a few months later to join a Rolling Stones tour." "Mockingbird," among the Sue

all their subsequent singles."

rights by Foxx published by EMI Music, was also a top five hit in 1974 in a duet by James Taylor

In 1995, Inez, now a Los Angeles resident, and her brother were reunited at the Rhythm & Blues Foundation Awards at the Hollymood Palladium

SWEET SILVER: Celebrating its 25th anniversary, a cappella group Sweet Honey In The Rock is about to have its first songbook on the market. The book has full transcriptions of 20 Sweet Honey In The Rock songs. The book, published by Chicago-based Third World Press, was edited by group member Ysave Barnwell and in-

cludes a forward by Harry Belafonte. List price is \$24.95 The act's silver anniversary is also being cel-

ebrated by "25," an album released Oct. 20 by Ryko.

ASCAP WORKSHOP: The 1999 ASCAP/Lester Sill West Coast Songwriters' Workshop begins the week of Jan. 11; sessions are held two nights a week for a total of four weeks at ASCAP's L.A. headquarters. Geared for advanced songwriters, the workshop was renamed in 1995 to honor the late music publisher and ASCAP board member. Nov. 30 is the deadline for submissions. Submit a tape containing two original songs along with typed or neatly written lyric sheets, a brief résumé or bio, and a written explanation on why one wishes to participate to ASCAP/Lester Sill West Coast Songwriters' Workshop, 7929 Sunset Blvd., Third Floor, Los Angeles, Calif. 90046.

PRINT ON PRINT: The following are the best-selling folios from Warner Bros. Publications: Smashing Pumpkins, "Adore."
 Garbage, "Version 2.0." 3. Jim Brickman, "Visions Of I ovo

4. Shania Twain, "Come On Over."

5. LeAnn Rimes, "Sittin' On Top Of The World."

'THEY'RE PLAYING MY SONG'

Written by James Hetfield and Lars Ulrich Published by Creeping Death Music (ASCAP)

Classical music and heavy metal nright not seem like compatible genres, but to four talented cello players in Finland, the fusion made sense. Metal fans Eicaa Toppinen, Max Lilia. Antero Maninen, and Paavo Lotionen formed the group

Apocalyptica and have released two albums on Mercury: their 1997 debut, "Apocalyptica Plays Metallica By Four Cellos," and their current release, "Inquisition Symphony." Their first

album was made up entirely of Metallica songs, and the followup features songs made popular by acts like Faith No More, Pan tera, and Sepultura, along with such originals as Toppinen's

Metallica fans, they couldn't resist covering additional Metallica tunes on the new record,

including "One." Metallica's ver sion of the song stayed on the Hot 100 for 15 weeks, peaking at No. 35 in April 1989.

Apocalyptica's Eicaa Toppinen ssys the group almost recorded "One" for its debut album. "We couldn't make it. We thought it was too dif-ficult. It's too fast,"

Toppinen SAVS. When we made the first album, we didn't have enough good heavy-metal technique. Later on, we decided to try it because it was a big dream to play the greatest work of Metallica. Then we tried it,

and we found it was possible to play (it) for the album, and that it's possible to play live."

Why does Toppinen think Metallica songs lend themselves so well to the cello? "Metallica songs, especially the old material, are melodic enough," he says. "All the good metal music is growing all the time. and all the songs are like long stories. They are not just two riffs you play so many times. The songs have enough melody lines, especially the bottom lines are very interesting.

They are good for cello because the register of the cello is good for metal playing because you can play low enough and also high enough for all the guitar

According to Toppinen, Metallica appreciates Apocalvotica's take on its tunes, "They really love it," he says. "They real ly like our versions of their songs. They had wanted us to play on their new album but weren't able to coordinate it, but maybe in the future something will happen."

Pro Audio

SSL And Others Sound Off On Room With A View's Closure.

ROOM FOR MORE VIEWS: When I wrote about the closing of the New York facility Room With a View in last issue's Studio Monitor, I expected that the column might elicit some strong responses. After all, studio closings are a volatile issue—the kind of bad news that no one likes to hear. However, I did not intend to slight Solid State Logic (SSL), the manu-

facturer of the 9000J console that

HOT 100

DOM AMP 12

Somr APR 24

Quantegy 499

SILENT SOUND

(Atlanta, GA) Phil Tan, Jerri

SEI ADEAG

Shuder AR20

Quantery 499

MASTEROISK Tony Ozwsey

1998, Billboard/BPI Communications, Contemporary, Club Play, and Dance Sale Fax 212-382-6094, sgraybow@billboard

YDUR LOVE

Dru Hill Feat. Redman/ Dutch, Nokio The N-Tity, W. Camobell

THE ENTERPRISE

(Los Angeles, CA) Manny Marroquin

221 10000

Sony 3348

Quantegy 467

THE ENTERPRISE

(Los Angeles, CA) Manny Marroquin

nonei 122

Sony 3348

Quantery 499

THE HIT FACTORY

CATEGORY

RECORDING

STU0(O(S)

COMPOS EVE

RECORDER(S)

MASTER TAPE

MIX DOWN STUDIO(S)

Engineer(s

COMEON EVE

BECORDER(S

MASTER TAPE

MACTEDING

CD/CASSETTE MANUFACTURER

1990 BIII

Engineer

months and contributed to the studio's success with records by the Dave Matthews Band and others. Executives at Begbroke, Oxford, II.K -based SSL and its North American division took exception to Room With a View owner Alessandro Cecconi's claims about the pricing of SSL consoles.

SSL North America president

PRODUCTION CREDITS

(Curb

COUNTRY

WHERE THE GREET GRASS GROWS

Tim McGraw/ B. Gallimore, J. S T. McGraw

(Nashville, TN) Chris Lord-Aler

SSI ADDOES

Mitsubishi X850

Quantery 467

SSI ADDO E/G

Mitcohichi YRSO

Quantesy 467

MASTERING LAR

Hot 100, R&B & Country appear in this feature each time, Mainstream Rock, Modein Rock, Rap., Adult s retate weekly. Please submit material for Production Credits to Steve Graybow, Telephone 212-536-5361,

ly inaccurate."

MODERN ROCK

CELEBRITY SKIN

CONWAY STUDIOS

nongi 122

Studer 800

BASE 900

SOUTH REACH

Tom Lord-Alge

SSI ADDOG

Sony 3348

Quantery 499

STERLING SOUND

Plushner adds, "Your readers would be better served by [your]

of building exactly what each customer requires means that no two consoles cost the same. I can categorically state that we have not dropped our prices and that [Cecconi's] comment about the price of an 80-channel, J-series console is gross-

ADULT TOP 40

OCEANWAY RECORD

(Los Angeles, CA)

will tw none 122

Studer A800

BASE 900

OCEANWAY A

Amney ATR 102

BASE 911

FUTURE DISC SYSTEMS

lo Goo Goo

Happily for Billboard, SSL, and the industry as a whole, these sucare far more studio owners achieving great success in the music business cess stories have vastly outnum

today than your article implies. I sugbered the "other" stories-the stugest spending some time with the owners of Ocean Way, Hit Factory, dio closings, the Chapter 11 filings Electric Lady, Record Plant, Conway, the lawsuits, the deaths in our ranks. However, when bad news strikes, Quad, Sound on Sound, Larrabee, NRG, Sound Stage, and Emerald, to Billboard will not hesitate to repor name a few. You would quickly disit. We owe our readers no less. And cover that these prominent business in that light, the Room With a View men are running thriving, profitable story offered important lessons that recording studios. Your article focusshould not be obscured by the inac es only on one, single-room facility curacies in Cecconi's account. going out of business. This certainly

Responding to the Oct. 24 Studie presents a distorted view of our Monitor, industry veteran Keith Hatschek, of San Francisco-base

communics

tions firm Keith Hats chek & Associ ates, writes "As someone who has worked in the record ing industry for 20 years,

correct in not ing that Cecconi's off-thecuff remarks did a disservice to the manufacturer Furthermore, SSL deserved the bu Paul Verna

right to rebut ecconi's claims in last week's column, and I apologize for neglecting to make that

industry's health."

Plushner is

option available to the company. Beyond the pricing issues, Cecconi's observation that the 9000J has ceased to be a novelty is a tribute to a product that has revitalized the upper echelon of the industry.

Over the years, Billboard has documented the ubiquity of the 9000J with in-depth articles on installations at many of the studios cited by Plushner, including Ocean Way, Hit Factory, Electric Lady, Record Plant, Conway, Quad, and Larrabee —plus Masterfonics, MG Sound, Starstruck, Plus XXX, Metropolis, Townhouse, the Plant, Transco nental, Abbey Road, and Room With a View. The 9000J and its predecessors also were prominently featured in a Pro-File of producer Hugh Padgham, and SSL's latest triumph. the Axiom-MT digital console, has

been covered in our pages (see photo,

you, you nailed the story. A studio has to have some type of angle to artificially lower ita overhead to stay competitive in today's market. Otherwise, it's just a matter of time till the price competition shrinks your margins to zero (or lower!).

want to tell

"Although there will continue to be a need for a few super-studios (Record Plant, Hit Factory, Chicago Recording Co., and others), it looks to me that the majority of really great creative stuff will soon be done in nontraditional rooms, Sad, but drill ven by the economic realities. I have had the pleasure as a player of recording in some of the great room out West, including Capitol Studio (heavenly echo chambers) and Wally Heider's San Francisco studio There are now just a handful of such

"Glad you are telling it like it is. I don't know if other magazines would have run this story."





rooms left.

MT digital console—the first sale of that product to a music studio—Quad Recording Studios owner Lou Gonzalez checked out the board at the SSL booth at the Sept. 26-29 Audio Engineering Society convention in San Francisco, (The board on display at the conference is scheduled to be installed at Quad in cember.) Shown, from left, are Don Wershba, VP of music. Eastern regis SSL; Gonzalez; Janet Mundy, operations director, international headquarters, for SSL; Mark Springer, Quad manager; Rick Plushner, president of SSL; and Ann Mincielli, Quad assistant engineer. (Photo: David Goggin)

BILLBOARD ANNIVERSARY TRIBUTE ON THE WING FOR 30 YEARS

The evolution of Chrysalis-from innovative, independent record label to flourishing, cross-media entertainment grouphas seen plenty of unscripted twists and turns over the past three decades. But Chris Wright, the company's founder, who has been at the helm since its creation 30 years ago, is not complaining-at least, not much. As he met with Billboard to discuss the past, present and future of Chrysalis, Wright confessed, "I'd love to get back on the road with a group again..."

You started earning a living from music in Manchester in the mid-1960s by running a Blues club and working for a booking agency. What brought you to London?

Ten Years After came to the cluh to play, and I signed them up for management. At the time, they were called the Jaybirds. Things picked up well for TYA, and they got a residency at the Marquee Club in London in the summer of 1967. That necessitated me moving down.

Were you already friends with Terry Ellis at that time? I'd met Terry the same year, in the spring. He had worked

full-time in music after leav- BY CHRIS FULLER ing university. When I met him, he had moved to a 'proper' job in the industry but was still booking colleges part-time. Like mine, his business was going quite well, and we decided that we would set up an office together.

I think you first set up shop just up the road from here [the Chrysalis Group headquarters in West London].

Yes. He was living in Blythe Road, Shepherd's Bush, and we started the Ellis Wright Agency from his flat. We did a mailing out to all the universities. Terry went on holiday for three weeks and came back to find that his flat had been taken over by a huge table with three or four people sitting

around it and piled high with paper, contracts and typewrit-ers. The phones had been ringing off the wall. A bit later, moved into an office in Regent Street. At that stage, we just booked bands for colleges and I looked after TYA.

How did you get involved with Jethro Tull? In October 1967, 1 went to Manchester University to see the John Evan band, which was a group 1 knew from Blackpool. I talked to them Blackpool. I talked to them about moving down to Lon-don, which they did. They reappeared in January 1968 as the Bag Of Blues and later, that got changed to Jethro Tull. Their first record was on

MGM, but they were wrongly credited on the label as Jethro Toe! This was withdrawn, and we decided not to let the group sign the contract.

Instead, you put the band into the studio

vourselves?

Yes. Terry Ellis worked with them on the first album throughout the summer. By the time it was ready to be released, consider-able demand had built up. We did a deal with Island Records to release the record in Europe-in fact, everywhere outside of America. At the same time, we agreed with Island that if, within three years, we could achieve 10 top-10 albums or singles with Continued on page 43

BILLBOARD OCTOBER 31 1998















T E L E V I S I O N



































RADIO











AND MORE

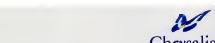












The Leading Independent

he roots of the Chryselis Group, as it exists today, stretch back to a tiny flat in West London in 1967, when former university social secretaries, Chris Wright, then 22, and Terry Ellis, 23, linked their flair for managing and booking bands to form the Ellis Wright Agency. The duo quickly established themselves as significant entertainment providers for British colleges and swiftly transferred to an office in London's West End

Among the duo's early management clients were blues rockers Ten Years Afterfronted by lightning-fast quitarist Alvin Lee—whom Wright had snapped up in Manchester when they were known as the Jaybirda, and a Blackpool soul band that evolved into

After a couple of sour experiences in trying to release TYA and Tull records via other companies. Wright and Ellis began thinking in terms of their own label. In 1968, they signed a licensing deal with Island Records with the proviso that, should Wright and Ellis' acta log an agreed number of hits, then the pair would be awarded a label in their own right. The appropriate tally was logged within a year, and a new independent record company-Chrysalis, an amalgam of Wright's first name and Ellis' last—was born.

NOTHING COMP

Via hit albums like "This Was" and "Stand Up" from Jethro Tull-who boasted a highly charismatic frontman in Ian Anderson-plus others from TYA, Procol Harum and Tull offshoot Blodwyn Pig, Chrysalis established itself as a highly individual label, folksy at its roots but with blues/rock leanings. Alongside Chris Blackwell's laland, which specialized in ska/reggae, Chrysalia' emergence as a front-running independent prompted the majors of the day to create their own "progressive" offshoot labels.

NEW WAVES OF ARTISTS

Into the 1970s, as Tull took off in the U.S with albums like "Thick As A Brick" and "A Passion Play," Chrysalis' algnings included gravel-voiced Scot Frankie Miller, former Procol Harum guitarist Robin Trower, singer/songwriter Leo Sayer and hard-rock band UFO. The company responded to punk and new wave by signing, among others, Generation X (featuring a young Billy Idol), Ultravox and, out of New York, Blondie, whose string of subsi quent hit singles included "Atomic," "Call Me" and "The Tide Is High."

Wise to new musical trends emanating from the U.K., Chryselis later set up an offshoot, 2-Tone, arguably the first artist-related label within what had now become a bighitting, global music company and home to aka-revival notablas the Specials, the Selector, Madness, the Bodyanatchers and the Beat. At the start of the 1980s, Chrysalis also helped set the New Romantic movement in motion by signing Spandau Ballet to its Reformation

Other '80s innovations were the establishment of a dance division, Cooltempo, which provided hits by BB&Q Band, Doug E. Fresh and Real Roxanna, among others, plus a buyout of the Ensign label, which brought on board the Waterboys, World Party and Sinead O'Connor. The U.S. side of Chrysalis, operated out of Los Angeles by Terry Ellis, enjoyed a run of successes in the 1980s, notably via multiplatinum artists Pat Benatar, Huey Lewis & the News and Billy Idol

COING PUBLIC

A falling-out in the 17-year central Chrysalis partnership saw Terry Ellis sell his share to Chris Wright and leave the company in 1985 (after which he moved to New York and began the Imago record company). Following a reverse takeover of MAM in 1985, Chrysalis became a public company, with a full listing on the London Stock Exchange. However, increasing overheads on the U.S. side of the business played a part in the decision, in 1989 to sell 50% of the record label to Thorn EMI-which activated an option to buy out the entire Chrysalis Records' label 18 months later.

Chris Wright retained, however, the company's extensive music-publishing interests

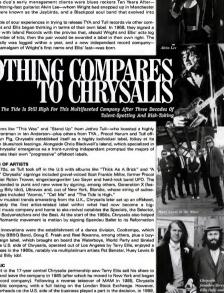
Barred from working in the music industry for two years as part of the agreement with Thorn EMI, Wright began forging a new direction for the Chrysalia Group in radio broadcasting and television production, Today, the group's visual-entertainment division encompasses a variety of wholly or partby named production companies including Chrysalis Sport Red Royster Wetchmeker, Cactus, CVI and IDtv. In radio, Chrysalis is the U.K.'s fourthlargest commercial group, through its Heart and Galaxy outlets.

In addition, the Chrysalis Music division includes publishing companies Chryselis Music and Air Chryselis Scandinavia, plus the record labels Echo and the Hit Label. The latter produces a range of compilation albums and, via a licensing agreement with U.S. label Curb, has enjoyed success with LeAnn Rimos

Chrysalis in 1985 bought Lasgo Exports, a wholesale audio, book and video exporting company and, since the early 1970s, Chrysalis has been partners with Sir George Martin in AIR Studios, now AIR Studios Lyndhurst,

The Chrysalis Group's stated corporate objective is "to build an integrated and predominantly rights-based television, radio and music group delivering long-term capital value to shareholders." According to a May 1998 company report, the visual-entertainment division

accounted for 35% of a 1997 group turnover of £99 million, (\$163.55 million), followed by the music division's 27%, export's 21% and radio's 10%. Credit Suisse/First Boston predicts, with continued loss reduction, a £1 million (\$1.65 million) profit for Chryselis in 1999.



Chris Wright and I met in 1967 and started running our business out of my bedroom in the two-room paptment I shared with a college friend. By the time whad fit in the table we had bought in a local junk shop for \$7.00 and used as a deak, there was no space left in the room. So Chris slept on the floor in the hallway. My roommate used to complain every morning that he had to step over Chris in order to get to the bathroom. order to get to the parintonia.

Seventeen years later, when Chris and I parted company, we had built Chrysails Records into the world's leading indepenent international record company.

I have always thought that it was a I have always knought that It was a great tribute to the record industry and the opportunities it presents that two 23-year-old guys without two pennies to rub together could achieve so much, motivat-ed simply by a passion for music and a willingness to work hard.

-Terry Ellis, co-founder Chrysalh Records; president, Tiger Star Records



Q G Aontinued from page 41

Jethro Tull and other artists, our records could go out on our wn label. In fact, we achieved the 10 top-10s within a year. own label. In fact, we achieved the 10 top-10s within a year. The 30th anniversary of Chrysalis is actually geared to the release of the first Jethro Tull record, "Sunshine Day," which initially appeared on Island. At that time, we changed the name of Ellis Wright to Chrysalis and made it a proper corporation rather than just a loose partnership.

Chrysalis was one of the first "independents" as we've come to know them—and from the start you seemed to favor a do-it-yourself approach. Describe what the busi-ness was like in those days.

First and foremost, we were fans. Back then, I don't think that we really thought of it as a "business" at all. It was a way of life, I think that if I had had to pay to be doing it, I would have. And there were no rules, as such. When TYA released their first album in October 1967, they were the first group ever to do so without first putting out a single. That sort of thing just was not done. We printed up between 5,000 and 10,000, and they were sold out the first day because, by then, the group had built up a big following. It was the beginning, I suppose, of the alternative-music scene, which at that time was called the underground.

How were you regarded by the music establishment? The music industry at that time was very corporate and

conservative, while we were seen as very alternative and very indie. The reason we made that early deal with Island and gravitated toward Chris Blackwell was because he was not your normal, corporate-type 'suit.' But it was beginning to to the Monterey festival in California and came back with Big Brother & the Holding Company in his pocket. At the time Clive Davis was a lawyer with CBS Records, He epitomized the shift from a corporate-type approach to something a lot more flexible.

In the early 1970s, Chrysalis was home to a pretty varied roster of acts: Steeleye Span, Procol Harum, Frankie Miller, Robin Trower, Leo Sayer, UFO and so on. What qualities do you think defined a Chrysalis artist at that time?

We really did not have a plan or a profile. To put it simply, think we looked for groups and artists that we liked. Steeleye Span were important because they were the first group on the label that we did not manage. Originally, the group on the label that we did not manage. Originally, the label had just existed for groups that we had managed, and then we decided we would not look after groups we did not have on the label. We gave up the management on Supertramp, for example, because we could not get A&M to release them from their contract. Around that time, 1973-74, there was a conscious decision made to build up the recordcompany side.

Punk shook things up quite a bit in the U.K. music busi-ness around 1976. What did Chrysalis make of it? We thought long and hard about the Sex Pistols. I had them in my office, Malcolm MacLaren said they were keen to

sign with us, but we were £10,000 short on the £50,000 they wanted. I called his bluff, and they signed to EMI, which I had thought was entirely the wrong label for them. It was crazy, really. We turned up to see them at another gig in north London, and it was very, very violent and we had to leave after 20 minutes. Roy Eldridge was a rugby player, and we all buddled around him for protection! The next day, I decided I did not want to have any acts on the label which I could not go and see at a concert without feeling physically intimidated. After EMI dropped them, we made a positive decision that we were not signing the Sex Pistols at any price. But that was the very early days of punk. Not too long after that, I saw Generation X playing at Dingwalls Dancehall and signed them up on the spot.

Post-punk, you made what was to be a significant signing with Debbie Harry and Blondie... Terry Ellis signed Blondie; I can take no credit at all. They were signed to Private Stock, and Terry was very taken with

a record they had out and wanted to sign them. We offered

Continued on page 50



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The Music Group

Chrysalis Offers Best Of Both Worlds: Indie Spirit And Major Clout

BY PAUL SEXTON

 n a little less than six years, Steve Lewis, chief executive of the Chrysalis Group's music division, has overseen a quantum overhaul of the company's music operations. When Lewis joined in January 1993, the group had

January 1995, the group had no Echo Label, no radio interests, nor the international infrastructure of publishing companies it is now building. Chrysalis was a company best-known for the eponymous record label it no longer owned. Until the appointment last month of Jeremy Lascelles, the managing

of Jeremy Lascelles, the managing director of Chrysalis Music publishing, to the concurrent role of managing director of the Echo label, Lewis was head of the record arm as we

aging director of the Echo isabet, Lewis was head of the record arm as well. With Echo enjoying notable successes with such artists as Mono, Babybird and Moloko, Lewis accepted that the young label represented, to many, the most visible part of his job. But he is just as keen to emphasize the group's other music endeavors.

The Chrysalis Group's overall market capitalization has increased from £16 million (\$26.4 million) to approximately £250 million (\$412.5 million) during the past six years, and, by Lewis' estimate, the music division responsible for some £50 million (\$82.5 million) of that improvement.

improvement.

My responsibilities are to supervise the activities of all the Chrysalis Group's music companies," he says. 'Each of those has either a managing director or president who appointment as its MD. When I joined, both myself and Charles Levion, who also joined as non-executive director, felt the group needed to be much more focused. Now people can understand what kind of company we are people can understand what kind of company we are

Lewis is quick to direct much of the credit for the music group's success to such colleagues as Lascelles; Richard Huntingford, chief executive of the radio division; and Phil Cokell, managing director of the Hit Label.

A 23-year veteran of the Virgin Group, Lewis rose to the role of managing director, Virgin Music Publishers, leaving in 1992, after its sale to EMI.

Regarding his move to Chrysalis, Lewis recalls, "The

Regarding his move to Chrysalis, Lewis recalls, "The thing that clicked for me was simply meeting [group chairman] Chris Wright. I'd been offered the opportunity to run major labels, major publishing companies, start-up labels with financiers—some in the U.K., some in the U.S. But I liked Chris enormously as a man. I found him very charming, and I also felt he was a music may

"The second thing that was attractive was the breadth of the brief. A lot of people wanted me to focus on one thing, but the approach from him was to run all our music businesses; it wasn't putting me in a box."

ACROSS THE POND

While noting the success of Chrysalis Music publishing in the U.K., France and Scandinavia, as well as the achievements of the Air Edel division, Lewis is enthusiastic about the expansion of Chrysalis Music in the U.S., where Leeds Levy is president of the Chrysalis Music Group Inc. One of Levy's recent moves has been opening a fall-service Nashville branch. 'In the last two quarters in warrier of Nashville branch.' In the last two quarters in warrier of Nashville branch.' The Lead of Nashville Parach.' The Lead of Nashville Parach. 'In the last two quarters in warrier of Nashville Parach.' The Lead of Nashville Parach.' The Nashville Parach. 'In the Nashville Parach.' The Nashville Parach.' The Nashville Parach. 'In the Nashville Parach.' The Nashville Parach. 'In the Nashville Parach.' The Nas

At Echo, Natural Born Chillers are the latest addition to a small and carefully nurtured roster in an operation that has independence in the U.K. and a series of international distribution deals elsewhere.

al distribution deals elsewhere.

"We've tried to maintain the philosophy that we're very much an independent but have the ability to make deals and market bands on competitive terms with the majors," says Lewis. "We can offer the best qualities of an independent and the things they get when they're approached by

Those deals see Erho distributed in Japan and Southeast Asia by Pony Canyon, and in Australia and New Zealand by Mushroom. For the rest of the world, excluding the North American linensees are selected on an arisis-by-arisis basis and include Mercury for Mono, whose "Formica Blues" album has scanned more than 100,000 copies in the U.S.; Elektra for Feeder, building a modern-rock audient of the Company of the North American line and the North American State of the North Amer

prosperous again of late with the single "If You'll Be Mine"; and Warner Bros. for Moloko, whose "I Am Not A Doctor" album is just out to follow up on the success of the duo's first set, "Do You Like My

Tight Sweater?

The structure works for us at the moment, "says Levis. If we had a half-down licensee some Surope, it would be harder to coordinate marketing cambel to take a number of acts because there's one they really want, but then the other acts are unwanted, low-priority release—if they're released at all. What we can offer banks is that we'll make deals and, to each artist know they've got the full commitment of the label."

Lewis especially enjoys the Chrysalis Music Group's flexibility. "When we want to decide something, I don't have to take board meetings in London, New York and Tokyo. I can walk next door to Chris' office and have an answer in 20 minutes."

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le the Chrysalis Group celersary, one of the company's divisions recently reached a landmark of its

In September 1978, Peter Lassman formed Lasgo Exports, starting "from nothing" in a basement in London's Oxford Street, Since cember 1985, the Lasgo Export Division has been part of the Chrysalis Group and continues as a market leader in the wholesale export of music, videos and related merchandise.

Lasgo, a winner of the Queen's Award for Export in both 1983 and 1984, does business with 50 countries worldwide, with a London staff of some 45. Chief executive Lassman was appointed to the main board of the Chrysalis Group in 1987 and reflects that his own business, like that of the group at large, has become far more multifaceted.

'We've diversified from our original record base into a number of whole different facets of the industry: CDs, cassettes, videos, books, merchandise," says Lassman. "We're continually examining emerging markets, and, at the moment, we're looking at South America and

Meanwhile, Lasgo's chief markets are Japan, the U.S. and Europe. Lassman says that the U.K.'s three "main exporters" of music—Lasgo, Windsong and Lightning—are responsible for about 80% of the market. While the strength of the British pound in the past two years has caused undeniable problems for Lasgo, as it

has for all exporters, Lassman is unbowed. "By our own published figures," he says, "our turnover's been hit by about 30%. But having been doing this for 20 years, one is philosophical about it.

"The last two years have actually sorted out some of the wheat from the chaff. Looking at it as a businessman, it posed a challenge to me and my team of people. You have to be and my team or people. Too have to be extremely commercial, and there isn't room for deadwood. But we've been flexible enough that we didn't have to make draconian cuts."

So flexible, in fact, that Lasgo continues to expand beyond its traditional product base: late July saw the Chrysalis Group acquire 75% of Ramboro Books, the largest book remainder facility in the U.K., which is now incorporated into Lasgo. "Within the next couple of months," says Lassman, "we hope to incorporate several small publishing companies that complement the Rambon remainder and publishing business."

—P.



CHRYSALIS MUSIC **PUBLISHING** The Wright Decision To Hold On To The Songs Continues To Pay Off

BY DAVID STARK

phrysalis Music, the publishing company, has remained an integral part of the Chrysalis Group since chairman Chris Wright retained control of it when he sold the record division to Thorn-EMI in 1991. It was the same shrewd strategy followed by Herb Alpert and Jerry Moss, who kept Rondor Music when they sold A&M to PolyGram.

"I think Chris was following the tradition of not selling your publishing copyrights if you can help it," says Jeremy Lascelles, who has been managing director of the publishing company since early 1994, and

wisely so, as the compa-

ny has gone from stre-

ngth to strength in the

ously head of A&R for

Virgin and MD of Vir-

gin's Ten label before

being appointed to his

current position by Chrysalis music-division

chief executive Steve

Lewis. In September,

Lascelles was named

Lascelles was previ-

past five years

Chrysalis Music managing director Jeremy Lascelles

managing director of the Echo label but will continue as MD for Chrysalis Music publishing as well. Under Lascelles tenure, the U.K. publishing company has enjoyed hits with such acts as the Lightning Seeds, Wet Wet, Portishead, Babybird, Olive and Skunk Anansie, while other recent successes include Leftfield, the Propellerheads, Morcheeba

and Moloko The company is enjoying one of its strongest spells of U.K. singles-chart activity, with interest in no less than three consecutive No. 1 records: "C'est La Vie" by Irish girl group B*witched (Glow Worm/Epic), co-written by Tracy Ackerman; "Because We Want To" by 14-year-old Billie (Innocent/Virgin), penned by two com-binations of Chrysalis writing teams. Dion Rambo and Jacques Richmond with producers Wendy Page and Jim Marr; and World Cup football anthem "3 Lions '98" by the Lightning Seeds (Epic), co-written by Ian Broudie with David Baddiel and Frank Skinner. Not to mention the runner-up in the football stakes, "Vindaloo" by Fat Les (Telstar), co-written by writer/producer

*Because I came from a record-company background, I'm not used to doing anything other than being very actively involved in exploitation," observes Lascelles. "One of the first things I did when I came here was to make sure that all those areas were properly and aggressively repre-sented. We've established a great team of writers and artists, but I'm also pleased that some of the acts that were signed before I arrived have also flourished, such as the Lightning Seeds and even the Chieftains, who have been signed to Chrysalis for 20-odd years and whose 1995 album 'The Long Black Veil' was a million-seller for

Babybird

On the personnel front, the company is particularly well-represented in each specialist area. "For a small com-pany, we probably have as big a creative staff as some

majors," notes Lascelles. These include general manager Catherine Bell, who is also in charge of all secondary exploitation, along with the A&R team of Steve Sasse, Rich King, Clive Gabriel, Polly Comber and Celia McCamley, who also doubles as professional manager. Meanwhile, Gemma Dempsey looks after film and TV music, with commercials handled by Tracie London and computer games/new technology handled by Suzi Scott.

games/new techniously nanureu by suzz scor.

The company also boasts a strong roster of nonperforming writers, including Andy Hill, who co-wrote

Think Twice" for Celine Dion; Steve Duberry, who cowrote "I Don't Wanna Fight" for Tina Turner, Cary Benson who has written nearly all Maxi Priest's hits; and the aforementioned Tracy Ackerman, Wendy Page, Jim Marr, Dion Rambo and Jacques Richmond.

Chrysalis Music currently has European offices in London, Paris and Stockholm, alongside its U.S. operation, which has offices in Los Angeles and Nashville, headed by president Leeds Levy.

"British-born Steve Collins in our L.A. office looks after film and TV synchronization in the USA," notes Lascelles. "and he has been very effective in securing lots of big movie synchronizations." Other 1..A. staffers include Mark Friedman (VP, creative), Pablo Mathiason (A&R director), Kathryn Morrow (film/TV manager) and Anthony Bland (international manager). The recently opened Nashville office is headed by Shawn Heflin (creative director), along with professional managers Stephanie Green and Todd Chapman.

GLOBAL GAME PLAN

'Our next office will be opening in Germany," reports Lascelles, "hopefully, by the end of this year or early 1999. We have a game plan to open one office per year in each major market, with the German office most likely to be followed by Italy or Spain and Benelux."

Chrysalis Music France is also becoming an increasingly important branch of the company. "The French office is

run by Stephane Barret," says Lascelles, "who has made around a dozen new signings, including Dl/remixer Cutee B, female artist Donya [signed to Mercury Records], a rap group called N.A.P. [on BMG], a group called Impulsion headed by DJ Pascal R, and Lokua Kanza from Zaire—who is the first established artist we have signed, having made two albums on BMG that have sold particularly well in France and Germany. On the cur-rent French roster, he is the most likely international prospect to break. Meanwhile, Air Chrysalis Scandinavia, under president

Lars Wiggman and creative director Pele Lidell, is recognized as one of the strongest independent publishing companies in the region. Recent activity includes cuts by producer/writer Anders "Bag" Bagge, who has co-written with Belinda Carlisle and Wendy Moten, while his new artist Lails Her debut single, "Here We Go Again," whet the appetite of R&B radio for the autumn release of her debut album, "It's All About

Bagge has also co-written and produced Deetah, London Records' new hip-hop/urban artist. New Air Chrysalis signings include the Motorhomes, a young five-piece band from south Sweden, and Danish pop/R&B writer Jesper Henriksen, who has signed an exclusive worldwide deal. Finally, local artist/writer De De has co-written the

is signed to Motown in the U.S.

upcoming Últimate Kaos single, "My Lover." Lascelles highlights his own hot ups from the U.K. com-pany's recent signings. "We've got some great new acts, including Grooverider, signed to Higher Ground/Sony, Continued on page 57

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Galaxy With Heart Strives To Be The Leading U.K. Radio Group For The Millennium

BY MIKE McGEEVER

ur vision is simple," says Richard Hun-tingford, chief executive of Chrysalis' radio division. "We want to be acclaimed as the leading U.K. radio group for the millennium. In just a few years, Chrysalis Radio has

emerged as a major commercial radio player, as well as one of the fastest-developing divisions of

the group. Chrysalis' two radio brands—Heart FM (adult contemporary) in London and the Midlands and mainstream dance service Galaxy in Bristol, Manchester and the Yorkshire region-established themselves quickly and continue to devel-op their audiences. Most recently, Chrysalis was awarded a new commercial radio license for the northeast of England and will launch a new

Galaxy outlet, with a potential audience of 2 million, next sammer. According to Huntingford, Chrysalis' vision is not just "a trite phrase to be trotted out in an annual report. What I

mean as being the leading radio group for the millennium, and being acclaimed as such, is that, Heart 106.21m when people are asked to name a U.K. radio group, Chrysalis is top

of mind. 'We will be leading if we out-perform the rest of the indus-We will be learning it we out-perform the reas of the industry try in terms of audience growth and advertising revenue year-on-year," he says. "Also, we will be the leading radio group if we are the one people first choose to work for, from graduate trainees to top-level management."

Ironically, Chrysalis' interest in U.K. commercial radio grew from one in commercial TV. While researching and preparing a bid (as part of a consortium) for an independent TV franchise in 1990-1991, the group saw potential growth in commercial-radio advertising revenue, which, at the time, had only a small slice of the total advertising pie in the U.K. Although the TV bid was unsuccessful, the structure was in dace for Chrysalis to enter the radio game, according to

Huntingford. "What was needed in the radio inclustry, in terms of music skills, marketing skills, creativity and good financial management, were things we are good at in Chrysalis, 'he says. The group first got involved in radio as a shareholder with a £5 million (\$8.25 million) investment in the Metro Radio company based in northern England in 1991. The move gave Huntingford a seat on the Chrysalis board as a nonexecutive dire

Meanwhite, Huntingford and his team began putting together proposals and bidding for regional commercial licenses with the U.K. Radio Authority. (In the U.K., legisla-tion mandates commercial radio licenses be awarded to a winner by the regulator via an application and bidding process.)
Chrysalis was successful on its second attempt with the regional license for the Midlands in England with the Heart

AC format proposal and launched the Birmingham-based station in September 1994.
"You didn't need to be a genius to see that there was a gap on the U.K. radio landscape for an AC format," Huntingford says. "Traditionally, all the local FM services were top 40 and

the AM stations were gold services. The least-served group was the 25-to-44-year-okls." The following year, Chrysalis cracked the London mar-ket—Britain's largest and most competitive—by winning

another license and setting up a station with the Heart for mat. During that time, Chrysalis sold off its interest in Metro Radio for £19 milits interest in Metro Radio for £19 mil-ion (\$31.4 million)—a return of £14 million (\$23.1 million) in just a few years—to Emap Radio, which was in the process of taking over Metro.

With an acquisition strategy in full swing, the group acquired mainstream dance outlet Galaxy 101 FM from rival group GWR in November 1995. Last year, Chrysalis added two more stations to its stable by purchasing cutting-edge dance stations Kiss 102 in Manchester



Richard Huntingford

EXPANDING THE GALAXY Chrysalis intends to extend the Galaxy

brand with the recent £6 million (\$9.9 million) acquisition of black-music station Choice FM in Birmingham. The deal with Soul Media—which must be approved by the Radio Authority and cleared under general competition legislation-would

give the group two FM stations in the same market, something that is not yet common in the

U.K. radio industry. Chrysalis' programming and branding strategies are appar-

ently paying dividends as its stations' audiences increase. In Yorkshire, for example, Galaxy 105's market share jumped to 6.9% from 4.9% in six months, according to the official radio ratings results for the second quarter of this year. The Heart brand continues to gain ground in London, where it is clearly ahead of 1548 Capital Gold—which was one of commercial radio's first stations 25 years ago—and rock station Virgin Radio.

In addition to the northeast England license, the group is ontending for one other large regional license on offer by the Radio Authority. In central Scotland, it is vying for a service with an indie/alternative music format. The awarding of that license should occur by the end of this year or early 1999.

"Also, there are some other acquisition opportunities that fit our strategic requirements of big-market music formats,

says Huntingford. Chrysalis Radio also is looking to develop its radio interests

Continued on page 57



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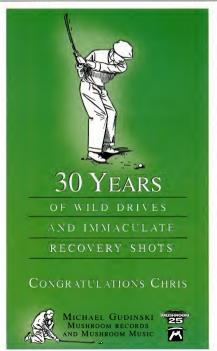
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Q&A ntinued from base 43

half a million dollars to buy out their contract, and that's how we got them.

Into the 1980s, Chrysalis' chart success strengthened in the U.K. with groups like the Specials, the Beat and Spandau Ballet, plus you had big U.S.-based acts like Pat Benatar, Billy Idol and Husy Lewis & the News. It appears to have been a very successful time, but your rela-tionship with Terry Ellis was becoming strained?

Terry had been living in Los Angeles, and he had more responsibility for the American side of things; I had been responsibility for the U.K. That's how we worked. The American company had had its ups and downs. It had the old year or two when it did exceptionally well, be it with Blondie or Pat Benatar or Huey Lewis, but, most of the time, it was a real problem because it was carrying a far greater overhead than we would have liked and we only had a few acts that sold. If they delivered an album on time, great, but if they were a year late with it, then we were in trouble. So, we had to solve the problem with the American company, and Terry also wanted a lifestyle change. He did not want to live in Los Angeles anymore and wanted to move back to London. He did come back, and we made a deal with CBS Records in New York for distribution.

From then on, it meant that rather than us being on dif-From then on, it meant that rather than us being on dif-ferent sides of the Atlantic running our own little empires, Terry was sitting in my backyard. And, basically, we locked horns. Whilst he was in London, he was bound to want to start doing stuff that cut into what I was doing, and it made it very difficult for us to operate. In the end, he accepted that he'd let me go on running the

English company reasonably freely but wanted to go into films. I was not keen on the idea, but I tried to be supportive. It was not to be. We fell out, and he said he wanted out, and that was that. Originally, the intention was to split the company; for him to take the American side and me the rest of it. But, at the last minute, he decided he'd rather take a sum of money and exit completely.

It was not a pleasant time. In fact, the two or three years we had been fighting before that was not a good time for Chrysalis. Decision-making became very difficult. By 1980, we were a much bigger company than Virgin, but, by the time Terry and I split in 1985, Virgin had sailed right past us.

Have you managed to bury the hatchet since?

As far as I'm concerned, definitely. We were a very good

partnership, and it's a shame it worked out the way it did. In companies like this, there is no room for politics and acrimony and distension. If you've got divisiveness at the top, then things can and do go wrong. You have said problems in the U.S. led to you selling off

You have said problems in the U.S. led to you setting off 50% of the record company to EMI in 1989. By that time, the overhead had just built up enormously. Eventually, EMI insisted on taking up an option to obtain the other 50%. But Chryslain, as it exists today, is down to the fact that, when EMI bought me out, I was not allowed to work in the record industry for two years. What we had left was basi-cally a rag-bag of businesses, some of which were left over from taking over MAM after Terry Ellis left, and most of which were losing money. I had to do something and was vir-tually forced to look at new areas. EMI actually did me a huge favor in this respect.

It must have been hearthreaking, nonetheless, to lose the record label you had founded and built up. The property of the prope part of the EMI machine and so forth. But then I don't think EMI was ever comfortable with the idea that the con EMI was ever comortable with the idea that the company was 50-50. I brought in new management in both the U.K. and the U.S., but it got very political. We did not achieve much in the way of cost savings through being part of EMI. The company was still losing money in America, despite the Continued on page 52

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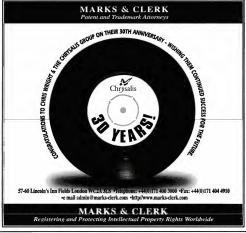


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CONGRATULATIONS TO CHRYSALIS ON 30 SUCCESSFUL YEARS.

FROM YOUR GROUP AUDITORS AND ADVISERS.







fact that we had a fantastic first year with EMI in terms of vol-ume. The Sinéad O'Connor album "1 Do Not Want What I Haven't Got" [in 1990] sold 7 million.

I think, from EMI's viewpoint, they had three companies in New York—EMI, SBK and us—that were not performing, and they thought that if they could merge all three of them and eliminate a lot of overhead it would make sense. Of course, they could not do that while I still had 50% of Chrysalis Records. The deal had been structured so that EMI would have taken the rest of the Chrysalis record company after 10 years in any case, and what they would have had pay for it would have been reasonably inconsequential. So, as much as I did not want to do it, I thought that if they were going to take the company at some point, they may as well do

Were you fed up with the corporate culture by that time?

Well, they wanted me out of the picture, in any case, because
1 was not someone who fit into the management structure I was not someone who it into the management structure there. In fact, I think it's been the case with all of the compa-nies that sold out at that time. Jerry Moss did not fit into the PolyGram picture; Chris Blackwell did fit into PolyGram ini-tially but, ultimately, he's fallen out with them and exited. It's just proved to my mind that it's very difficult for entrepre-neurs like us to fit into that kind of corporate thing.



You lost the record company but held on to the publish-

I think one of the great things I did was not sell the publishing company, because that's really been the foundation on which we have been able to rebuild the whole of the music division. Now we own some 35,000 songs, stretching from "My Way" in North America to contemporary artists in the U.K., like Portishead, Skunk Anansie and the Pro-

What drew you toward investing in television and radio?

We had already bought an outside broadcast company This was during the era when we still had the record com pany but were trying to build up the non-record activities in order to provide a more solid income stream. Then we startorder to provide a more some income stream. I men we state ed the Chrysalis Sport production company to supply it with work. After the EMI buy-out, we identified both TV produc-tion and radio stations as being two key areas where we could use the same sort of skills we had built up from being a record company

I brought in Mick Pilsworth from SelecTV, which was the most successful independent television-production company in England at the time, and we came up with the idea of operating the television side like a record company. That is, we would acquire or start different companies, or "labels," and each label would have its different personality or pro-gramming speciality. That's what we've done with Chrysalis Television. We've now expanded it into Europe and Australia and New Zealand and now, after Pearson, we are the second-

and New Zealand and now, atter Pearson, we are the second-largest independent production group in England. In terms of radio, we are now looking to buy our sixth (U.K.) license and have grown to be the fourth-largest radio group in the country. All of our licenses are in major metropolitan areas-London, Birmingham, Manchester and so Continued on page 56

TO SOARING CHRYSALIS



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30th anniversary

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Charting Success



The Top 40 Chrysalis ALBUMS

- 1. "I bo Not Want What I Haven't Got," Sinked O'Connor (1990)
 2. "Brick As A Brick," John Dill (1972)
 2. "Brick As A Brick," John Dill (1972)
 4. "Fort," How Lyun's A the News (1989)
 5. "Precious Times," Pat Benatar (1981)
 5. "Precious Times," Pat Benatar (1981)
 7. "Crimes Of Passion," Pat Benatar (1981)
 7. "Crimes Of Passion," Pat Benatar (1981)
 8. "War Child," "Other Didl (1974)
 7. "Grimes Of Passion," Pat Benatar (1981)
 8. "War Child," "Other Didl (1974)
 9. "War Child," "Other Didl (1974)

- "War Child," Jethro Tull (1974)
 "Living In The Past," Jethro Tull (1972)
 "Get Nervous," Pat Benatar (1983)
 "For Earth Below," Robin Trover (1975)
 "Parallel Lines," Blondie (1979)
- 13. "Rebel Yell," Billy Idol (1984) 14. "Whiplash Smile," Billy Idol (1986) 15. "3 Years, 5 Months & 2 Days In The Life Of...," Arrested
- 15. "3 Years, 5 Months & 2 Days In The Life Off., Development (1993)
 16. "Aqualung," Jethro Tull (1971)
 18. "8ridge Of Sighs," Robin Trower (1974)
 18. "8ridge Of Sighs," Robin Trower (1974)
 20. "The Wild Life," Saughter (1992)
 21. "Songs From The Wood," Sethro Tull (1977)
 22. "Vittal Idol," Billy Idol (1987)
 23. "Robin Trower Livel," Robin Trower (1976)

- 23. "Robin Trower Live!," Robin Trower (1976)
 24. "Benefit," Jethro Tull (1970)
- "Charmed Life," Billy Idol (1990)
 "Small World," Huey Lewis & the News (1988)
 "In The Heat Of The Night," Pat Benatar (1980)
- "Picture This," Huey Lewis & the News (1982)
 "Live From Earth," Pat Benatar (1983)
 "M.U. The Best Of Jethro Tull," Jethro Tull (1976) "Tropico," Pat Benatar (1984)
- 32. "Too Old To Rock "N' Roll; Too Young To Die!," Jethro Tull (1976)
- 33. "Eat To The Beat," Blondie (1979) 34. "Stick It To Ya," Slaughter (1990) 35. "True," Spandau Ballet (1983)
- 36. "Heavy Horses," Jethro Tull (1978) 37. "The Broadsword And The Seast." Jethro Tull (1982)
- "Stand Up," Jethro Tull (1969) "Grand Hotel," Procol Harum (1973)

ne Top 40 Chrysalis NGLES

- "Call Me," Blondie (1980)
 "Hot Child In The City," Nick Gilder (1978)
 "Mr. Wendal," Arrested Development (1993) "The Tide Is High," Blondie (1981)
- 4. The I'de Is High," Blooker (1981)
 5. "Nothing Gensperse 2 U," sinked O'Connor (1990)
 6. "Mickey," Toni Basil (1982)
 6. "Mickey," Toni Basil (1982)
 8. "I'm Gensa Be (500 Hitel)," The Proctainers (1993)
 9. "Cradle of Low-" Billy Idel (1993)
 10. "Rapture," Bloomie (1993)
 11. "Heart Of Glass," Bloomie (1993)
 12. "Terneasses," Arrested Development (1992)
 12. "Terneasses," Arrested Development (1992)

- "Love Is A Battlefield," Pat Benatar (1983)
 "Stuck With You," Huey Lewis & the News (1986)
 "Hit Me With Your Best Shot," Pat Benatar (1980)
- 17. "True," Spandau Ballet (1983) 18. "The Heart Of Rock & Roll," Huey Lewis & the News (1984)

- 18. "The Heart of Rock & Roll," Husy Lewis & the News (19 Nony Moor," Selly Ided (1989) .
 20. "Eyes Without A Face," Silly Ided (1980) .
 21. "The Sellong," The Benatur (1993) .
 22. "The One And Only," Chemy Hawket, (1991) .
 22. "The One And Only," Chemy Hawket, (1994) .
 24. "The North A Perion," Hosy Lewis & the News (1986) .
 24. "Ther IA New Thom," Hosy Lewis & the News (1984) .
 25. "If This Is It," Husy Lewis & the News (1984) .
 25. "This Is It," Husy Lewis & the News (1984) .
 27. "To be A Lover," Billy Ided (1986) .
 27. "To be A Lover," Billy Ided (1986) .
- 29. "Do You Believe In Love," Huey Lewis & the News (1982)
 30. "Electric Blue." Icehouse (1988)
- 30. "Bestric Blass," Inchoose (1988)
 31. "Heart And Sout," Hosy Levris & the News (1981)
 32. "Your Wessam," White Levris & the News (1981)
 32. "Your Wessam," White Levris (1997)
 33. "Beston (In "Bard Dandas (1977) Hosy Levris & the News (1987)
 34. "Borlog & All For Hy Baby, (1988)
 37. Shadows of The Night," Fix Bestata (1982)
 38. "Living Like The Babys (1977)
 39. "Living In The Baby (1977)
 39. "Living In The Past," Author Int (1973)
 40. "Crang," Excellence (1988)



The Chrysolis charts were compiled by Chart Beat columnist Fred Bronson and include all charted titles on the Chrysolis and Ensign lobels. The olbum chart is based on peak position, weeks in peak pasition and weeks on The Billboard 200. The singles chart is based on a point system Branson developed for his book, "Billboard's Hottest Hot 100 Hits" (2nd edition).

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Continued from page 52

forth. Basically, we have the two brands: Heart playing AC, and Galaxy playing dance or dance-orientated pop.

You're clearly a big sports fan—and this seems to be reflected in the structure of the group. [Chrysalis also owns a basketball team—the Sheffield Sharks—and Wright is chairman of Loftus Road, which owns both Queens Park Rangers Football Club and Wasps Rugby Club.]

Yes, Ive always been very interested in sport, and the TV sports production company is one of the bits of the company very close to my heart. Chrysalis Sport is also one of the few companies that trades under the Chrysalis name, other than Chrysalis Music Publishing. People who watch sports programs on TV see the Chrysalis logo an awful lot. They probably assume Chrysalis is a sports company rather than anything else.



The Caryonia management stam, circa 12

On the music side, you set up a new label, Echo, in 1993. I suppose this launched you into a very different business than what you had ventured into in 1968.

It was a very different landscape, for sure. Clearly, the record business has become more transient and more disposable. Dut some things remain the same. I'm still thinking fook for a Babylrid, who, in Stephen Jones, has got an extremely talented songwriter, or a group like Feeder, who is building up a strong fan base, more than for one-off his or ent, but we're trying to do the same thing, rightly or wrongly, that we always did.

For the reasons you have described, Chrysalis is unusual in its evolution out of recorded music into visual enter-tainment and radio. Are you happy with the group's balance as it now stands?

I always describe Chrysalia as being a three-legged stoolher radio companies, the music divious and the TV diviher radio companies, the music divious and the FV diviwer must not forget Air Steddor at Lyndhurst Hall, and, of course, Lagas Espacies, which we acquired in 1985 and has been an important part of us ever since. I'm prevay happy considerable and the sted of the sted of the sted of the sted per an important part of us ever since. I'm prevay happy to be companies to the sted of the sted of the sted of the three sted of the sted of the sted of the sted of the three sted of the sted of the sted of the sted of the media and so forth. We are actively engaged in looking at that and have keleck off some fleedight companies.

An occasion like the company's 30th anniversary is a time when you must think back to how it was at the start and how far Chrysalis has come. What do you think you miss most about the early days?

Boot and of these are kep?

It would probably be great to go on the road with a new group and manage them for a while. I would byte he to have a menth's adulated from Chryslian and go out there. We ment a substantial probably and the probably are continued to the week of the probably are confident and the proba

MUSIC PUBLISHING Continued from page 46

Hillman Minx (Mercury); an act called Big Yoga Muffin, who I have very high hopes for, and a fantastic singer we've called Lucy Silverman, who has one of those magical, special voices.

There are lots of other things in the development stage and a few months away from being ready to launch to the world at large. We are very frequently involved in the artistdevelopment side of things, signing them early and working with new acts before the record companies feel ready to take them on board. We did this for Babybird, Mono, Olive and Pocket Size before they got their deal with EMI. We don't see as much artist development at record companies as there could be, so it's a role that we're very happy to take on for the writer—sometimes before they have formed their band."

Finally, how involved is charman Chris Wright with

Chrysalis Music publishing on a day-to-day basis? "Chris takes an active interest when we're doing well, which, thankfully, we are," replies Lascelles, "but might take more of an interest if we weren't! Obviously, he has better knowledge and understanding of the history of the company than anyone, and he is always there for us."

RADIO

Continued from page 48

beyond British shores, according to its chief executive, including Australia, India and South Africa. "I've been to including Australia, India and South Africa. The been to Australia—where the group has partners—to look at what opportunities there might be for us with the new FM spec-trum that has been licensed in the major cities there." Huntingford says. "Markets where commercial radio is still in its early stages of development are ones that suit us. because we have been good at launching new services and identifying clear markets. But you need good, strong, local partners in those areas and have to look at them cautiously."

Being part of a music-driven parent company offers mutu-al benefits to each division, Huntingford contends. "We make sure we are the first to know what Chrysalis Music and Echo are doing and which acts on their respective rosters have product coming out that would be suitable for either the Galaxy format or the Heart format," he says. "The key is to draw on each other's strengths but not force things."

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The name Chrysalis first appeared on a Jethro Tull single released in September 1968. The last thirty years have provided me with a life and career more exciting than I could ever have imagined existed.

Some of the achievements about which I am most proud are:

Launching one of the biggest management companies in the world.

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Creating, together with Sir George Martin, the best recording and post-production studio in the world.

Establishing one of the leading commercial radio groups in the UK.

Developing one of the largest independent television production and distribution groups in Europe.

After thirty years, every day is a new challenge with new excitements and I would like to take this opportunity to thank everyone who has been connected with Chrysalis over the years and especially my former partner, Terry Ellis, without whose help and inspiration we may never have set sail all those many years ago.

Thank you all.

Chris Wright

Chairman Chrysalis Group plc



Heftel's L.A. Stations Rule The Market

For the first time in Los Angeles radio history two radio stations owned by the same company have been ranked No. 1 in the market.

According to Arbitron's summer book, KLVE-FM (K-Love) and KSCA-FM (La Buena)-both owned by Heftel Broadcasting-each scored a 6 share.

KLVE-FM is a pop/recurrent station, while KSCA-FM is a regional Mexican outlet. In addition, K-Love and La Buena are the first two Spanish-language stations to concurrently rule the L.A. radio market.

F IT'S TUESDAY: The stream of hit product arriving in the fourth quarter looked torrential in October as a number of titles from wellknown artists were put out on nearly every Tuesday of the month.

Most albums are released on Tuesday because that's the day SoundScan begins its monitoring cycle of album sales in the U.S. including Puerto Rico. The collected sales data from that measuring period are used to compile Billboard's retail charts.

Topping the hot releases due Tuesday (27) is "Te Acordarás De Mi," the second pop disc by WEA Latina star chanteuse Olga Tañón. Produced by Rudy Pérez, this disc should solidify the transformation of Tañón from erstwhile merengue goddess to a bona fide pop star.

There were other sizzling Tuesday albums dropped in October, particularly on Oct. 20. Shipped that day was "De Corazón Al Corazón" by Rodyen/PolyGram Latino star norteño act Grupo Limite.

Also slated to drop Oct. 20 from WEA Latina were "Mi Repuesta," a smart groove-pop album by Italian chanteuse Laura Pausini, and "Sus Más Grandes Éxitos," a definitive collection of classics from actor/ singer Rubén Blades.

Another album hitting Oct. 20 was "Y Ves Quien Sov" by veteran salsero Rev Ruiz. He records for his own label, Luna Negra, which is dis-





bu John Lannert

tributed by PolyGram Latino, Ruiz, a longtime Sony Discos artist. recently inked a distribution deal with PolyGram. Ruiz produced the

disc and composed two tracks. Finally, RMM dropped new product Oct. 20 from Michael Stuart ("Retratos"). Domingo Quiñones ("La Verdadera Navidad"), and Cuco Valoy ("En Dos Tiempos")

Another strong seller to hit record stores on a Tuesday in October was Julio Iglesias' "My Life" (Columhia). The double-album greatest-hits package was released Oct, 6, and it debuted on The Rillhoard Latin 50 last issue at No. 4. "My Life" is Columbia's first self-distributed title

to enter the chart. Tuesdays will likely be big days in November, as well. For example, EMI Latin is set to drop a new disc by superstar grupo Los Tucanes De Tiluana in November, Likewise, Rodven/PolyGram Latino is shipping the new album by ranchero idol Pedro Fernández the same month.

In the more distant future-March 1999-PolyGram is slated to issue the forthcoming album by veteran pop singer Emmanuel.

TEMS TURNING 20: Next year, Fonovisa's pop grupo Los Temerar-ios will celebrate 20 years in the music business with a special new album and possibly a stadium show in Mexico City. Meantime, as part of its effort to

break Los Temerarios in Latin America and Spain. Fonovisa is producing a splashy album-presentation soiree for the band Wednesday (28) at Mexico City's club Ex-Hacienda De Tlalpean, The event will introduce the group's latest album, "Como Te Recuerdo." to the Latin Ameri-

The album will be dropped in Latin America and Spain in the coming wooks

GETTING CAUGHT UP: Chile's world-renowned Andean fusion act Inti-Illimani launches a I0-day tour

of the U.S. Saturday (24) at the Gusman Theatre for the Performing Arts in Miami, The band's remaining dates are Wednesday (28) in Vienna, Va.; Friday (30) in Winston-Salem, N.C.; Nov. 1 in New York; Nov. 6 in Pasadena, Calif.: Nov. 7 in La Jolla, Calif.: Nov. 11 in Easton. Pa.: Nov. 12 in Montreal: Nov. 13 in Fairfield, Conn.; and Nov. 14 in Storrs, Conn. Inti-Illimani's fine recently released U.S. album is titled "Lejanja" (Xenophile)

Los Angeles-based rock en español magazine La Banda Elástica is hosting its sixth anniversary and swards colobration New 1 at the Universal Amphitheatre in Universal City, Calif. Among the artists booked to appear at the event are WEA Latina's La Ley, EMI Latin's Plastilina Mosh, and PolyGram Latino's Illya Kuryaki & the Valderramas. The fifth annual Tejano Music &

Media Conference is scheduled for Nov. 6 at KLRN-TV studios in San (Continued on next page)

LATIN TRACKS A-Z

TITLE (Publisher - Licensing Org.) Sheet Music Dist ACRA PASADA (Gallerin, EMI) Lantenero, ASCAP) AMOR DE PAPEL (Modernusse) AMOR MALDITO (Ser-Ca, BMI)

CASAS DE CARTON (Jonnosico, ASCAP)

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QUE HARRIA SIDO DE MI (New Editor ENGA.

REFUGIO DE AMOR (TOU ARE MY HOME) SABOR A MI (Per Int.) . SAID

SI TE WAS (Songs Of PolyGram Int 1, EMI) SIR Ti (Copyright Control) TE QUIERO TANTO, TANTO (Cepyright Control) TENGO UNI CORAZON (Sir George, ASCAP/Milene).

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14 LOS TIGRES GEL NORTE FOND

15 LOS ANGELES AZULES

Artists & Music

NOTAS

(Continued from preceding page)

Antonio. The one-day confab is being produced by the Texas Talent Musicians Assn

On the heels of the successful

CATALOG EVERGREENS

major independent publisher Carlin America, owned by Freddy Bienstock, is now "a major part of our business," says Bob Golden, VP of marketing. Marianne Conlin. who, along with Mary McDowell, serves as co-director of licensing. says, "The feedback we receive from advertisers confirms that the quality popular music gets the strongest response from those public segments that are most attractive to the agencies and their clients. These were the songs those ideal consumers heard when they were growing up, and now their

familiarity and com-fort with this music is a major advantage for advertisers whose products and services are identified with these songs."

America

SENTON Carlin America songs that have recently been serving as salesmen include Ray Noble's "The Very Thought Of You" (Jaguar), John Davenport and Eddie Cooley's "Fever" (Nissan/Infiniti), Edward Heyman and Dana Seusse's "You Oughta Be In Pictures" (Target Stores), Johnny Black's "Paper Doll" (HBO), Stanley Adams and Maria Grever's "What A Diff'rence A Day ("Today"/Europe), Bill Mack's "Blue" (Red Lobster), J.P. Richardson's "Chantilly Lace" (Nestle's Baby Ruth), and Hank Ballard's "The Twist" (Teledyne Shower Message and Denny's).

At BMG Songs, Art Ford, VP of the film/TV music division, says, "Combine [these songs] with the likeness of the artist performing the song, and you get a powerful associa-tion between the well-known song and the product. This combination of factors gives the product almost instant credibility and recognition by a targeted audience, resulting in a successful advertising campaign."

Among BMG songs in commercials are two standards used by Mer-cedes-Benz. They are Sammy Lern-er and Frederick Hollander's "Falling In Love Again" and Sid wayne and Armando Manzanero's
"It's Impossible"; just getting under
way is a commercial for Federal Express using Vernon Duke and E.Y. Harburg's "April In Paris.

At peermusic, Jimmy Davis and Charles Mitchell's "You Are My Sunshine" is being used by several companies, such as Johnson & Johnson and Gateway 2000, as well as for Chevy Blazer; "Sugartime" by Charlie Philips and Odis Echols is a jingle for Ore-Ida. Brady R. Benton, peermusic's manager of TV, film and new media, says, "These songs recall people's childhoods, evoking oldme feelings of warmth and care."

reunion of some former members of Menudo-now in the group Reencuentro-comes another similar effort by Timbiriche, a pop vocal group that was big in the 1980s. Though no album is in the works, Luis De Llano, the group's former manager and owner of the Tim-

biriche name, is organizing a Latin American tour for the vocal sextet that is set to kick off Nov. 18 in Mon terrey, Mexico. The sextet is made up of original members Alex, Benny, Diego, Sasha, and Mariana, as well as Erick, who is replacing original

member Paulina Rubio. The music channel HTV is getting into the record biz with the just-released title "HTV, El Poder De La Música," a disc co-produced

with J&N Records The multiartist compilation, featuring popu-lar J&N acts like Kinito Méndez and Zafra Negra, was released on J& N/Sony

Antoinette Zel has been named president/GM of MTV Latin America. She previously was general counsel and VP of law and business affairs, MTV Networks Latin America, and VP of new business develop-

nent, MTV Latin America. Giro has signed a record deal with Musical Productions (MP), Producing the Puerto Rican salsero's label debut is MP's house studio whiz Gunda Merced.

Assistance in preparing this column was provided by Teresa Aguilera in Merrico Citu

Warner's Newest Onstage









case in Miami Beach nightclub Club Cristal that spotlighted four of its up-andcoming artists. Shown are Nek, top left; and Francisco Céspedes, top right; Velas, middle; and Frankie Negrón

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French Biz Hails Trautmann Plan

Package Includes Financial Support, Addressing Digital Rights

BY RÉMI BOUTON PARIS-Popular music will be "central" to France's cultural policy in the future, with the addition of more than \$6 million worth of support for cre-

ative initiatives (BillboardBulletin. Oct 21) On Oct. 19, French Minister of Culture Catherine Trautmann unveiled a package of measures inspired by proposals in a report by the National

Commission on Today's Music. Trautmann said her goal was to "reinsert today's music at the heart of the ministry's cultural policy." She announced an additional financial effort worth 35 millions francs (\$6.4 million) for 1999, mainly aimed at training schemes, musical creation, and concert venues. However, this financial incentive represents only 10% of what the commission suggested that the sector needed.

Other measures announced by Trautmann include the recognition of DJs as "artists," incentives to produce more music TV programs, and support for organizations in charge of promoting French productions

ahrnad Industry executives say that in principle, Trautmann's plan has some good ideas but that they need to see more. Indie label Boucherie Productions GM Luc Natali says, "It seems that the minister has understood our problems. There were a lot of good proposals in her speech, but so far, these are just proposals; we'll have to wait before anything concrete comes

Industry body SNEP GM Hervé Rony adds, "The minister has reacted very quickly. Only a few weeks after she received the report, she makes several proposals. That's good news because a lot of reports end up

in a bin. Trautmann tackled the problems of rights protection in the digital age, which she called "a major challenge for right holders." She suggested that the notion of exclusive right to authorize digital copying should be granted to music producers, the first time a

high-ranking official in France has addressed that question. She added that this measure "implies that all the technical tools are available in the form of encoding devices incorporated in hardware and software. However, she said that "until there are sufficient technol.

ogy guarantees, and because it is not possible to prevent digital home copying, I propose an interim solution which would consist of a tax on digital recordable carriers

and on the subscription to Internet access or service providers.

"This interim solution is, in my opinion, the only way that would prevent [producers] from losing everything, if they ask for too much," she explained. Trautmann said the issue of rights linked to digital copying should be discussed at a European Union level and pledged to discuss it with France's EU partners in the context of preparing the EU directive on copyright.

Rony welcomes the fact that "for the first time the minister has expressed the need for a right to authorize digital media such as digital radio. That's a big step forward, even if there is still lobbying to do regarding digital home copying."

Adds Rony, "Even if it is not possi-

ble technically, it is possible to legally forbid digital copying." On the legislative level, Trautmann announced that she plans to review the quota law in the forthcoming Communication Law, which will also offer a chance to address the issue of the relationship between record producers and broadcasters.

"[Media] concentration is one of hardest problems the record industry has to face," said Trautmann, "I am concerned by the risk of unfair competition which could result from the promotion of music productions by some broadcasters who are involved in these productions. I am ready to study measures which would put an end to the links between producers and broadcasters and which would respect rules of fair competition." This statement answers the arguments of SNEP which recently ask

for a clear separation between the functions of record producers and broadcasters (Billboard, Oct. 24).



Marketing To The Max. Universal Music International senior VP of marketing and A&R Max Hole, second from right, recently hosted a worldwide marketing meeting in L.A. that featured a series of presentations and performances by artists signed to the Interscope, Universal, MCA, Gellen, and DreamWorks labels. Pictured with Hole, from left, are UMI directors of marketing Yoel Kenan, Kate Farmer, and Liz Morris

V2 Looks For Postmen To Deliver 1st Local Hit

ROTTERDAM, Netherlands-V2's Dutch affiliate is looking to capitalize on the A&R "dream scenario" of a top 20 single with its first local signing, the Postmen, as it bowed the group's debut album, "Documents," Oct. 19.

The Rotterdam-based hip-hop/



reggae trio scored a hit with its debut single, "Cocktail," this summer (Global Music Pulse, Billboard, Aug. 15). With 20,000 copies sold, the single paved the way for the follow-up single, "U Wait," released Oct. 5, which has already been embraced by radio and retail

"Mixing raps and reggae has been done before by Jamaican toast-ers and sound systems," says the Anonymous Mis. rapper/producer of the Postmen-which took their name from Burning Spear's song "African Postmen."

"What I like about reggae is the positive vibe," he continues. "It's more peaceful and far less fashionconscious than hip-hop. So our raps should radiate a sense of peace and unity. At the end of the day, we like to provide entertainment and edu-

Mis and DJ G-Boah formed the nucleus of the act, which now includes singer Rollarocka. Apart from his group duties, Mis is a big name in Rotterdam's rap scene, giv-

ing new talent a hand with his pro duction company Social Life. The lyrics to "U Wait" are a call for action to adolescents. "Never sit down and wait-take your own responsibility," explains Mis. This positive attitude, combined

with a clear musical vision, appealed to hip-hop aficionado Kees de Koning. who signed the act to his TopNotch label and subsequently licensed it

to V2. "We were looking for a small and flexible label with an international vision," he explains, "Our demos were immediately taken to V2 international meetings, which shows we chose the right partner." V2 Holland has already secured

release commitments in France and Germany: On Nov. 6 the album will be presented at the pext V2 international meeting in Milan, and on Nov. 16 the group will support labelmate PM Dawn at a concert in

"When I heard the raw demos of their album played to me by EMI Music Publishing, I was sold on the spot," says V2 Holland managing director Henk Eigenbrood. "That unique mix of rather rootsy reggae and credible hip-hop within the context of a proper pop song convinced me of their instant appeal to both extremes of the radio spectrum-the top 40 and alternative formats." Both the youth-oriented Radio

538 and the raw-edged public broadcaster Radio 3FM are among the supporters of the Postmen. 'If it's both national product and

good stuff, we tend to back it up quite easily," says Basyl de Groot, (Continued on page 66)



-- NEW TALENT SPOTLIGHT

Tinman formed four years ago in Northern Ireland, but since then they've spent most of their time After playing a show in Monhattan, they were asked to do an opening ceremony slot at the 1994 World Cup in Genetal Stations. Here they worked the crowd, including many limit and lealent supporters, into a frency - singing and denoing to the bends infectious tunes. This opened the door to a masses equal man. The band now appears on Billiboard Telent Nex, equally impressed with

George Alternative Pon From Belfast, Northern Ireland Seeking Publishing

FOR DETAILS ABOUT THIS AND OTHER UP AND COMING ARTISTS VISIT US @ WWW.billboardtalentnet.com

BILLBOARD OCTOBER 31 1998 61

Online Retail Gains Int'l Ground

Dutch Station Moves Into Online Sales | N2K Japan Links With Shinseido

BY ROBBERT TILLI

HILVERSUM/THE HAGUE, the Netherlands-The Dutch youth-oriented radio station Radio 538 has ventured into online retail, offering listeners access to some 80,000 titles via its World Wide Web site.

The station is one of several European broadcasters entering the field (see story, this page). Since Oct. 15, the station's Web site (www.radio538.nl) has added a link to 538 CD Shop, an online music store. The site also lets users

listen to sound files of songs that have charted in the national top 40 or are tipped to chart. Radio 538's online foray is being made in conjunction with the alternative online retail specialist Plato, which has been selling online since 1993. Plato's online operations are based at its retail store in the Hague and were originally

part of its nationwide chain of eight stores. Now the online operations are under separate owner-ship from the national chain, although they retain the same name.

Comments Radio 538 music director Erik de Zwart, "This new service fits in well with the current trend that radio is becoming more and more a content provider. Our next step will be to service listeners of 538 on Real Audio with their online orders within 48 hours."

Plato GM Harry Hoving adds, "With 538 being linked to our site, we get twice as many orders-from 30 to 60per day. In the past, we weren't exactly specialized in singles, but with the 538 youth target group, we have to catch up with typical chart material

Hoving gives an example: "Whereas our regular customers would order hot new music such as trendy Belgian band Zita Swoon's debut album, these kids go for happy-

go-lucky hits by the likes of the Vengaboys. Hoving expects that 538's national reach will definitely have a huge impact on Plato's online sales, of which 40% are currently export orders. The arrangement is mutual-

ly beneficial, he says. "The deal is quite simple," Hoving says. "They [538] get access to our database, and we do the work for them and

then split the profits." A survey among Dutch labels shows that most sales executives share Hoving's optimistic mood about the poten-

tial of online sales. "But it's still very early days to measure the effects," concludes Mark Hofstede, Polydor Holland head of

promotions



time out from her recent U.K. tour for on in-store appearance at the Sam Goody shop in Tunbridge Wells, England. More than 400 fans turned up for the session. Pictured, from left, are the store's essistant manager James Morgan and Minogue.

BY STEVE McCLURE

TOKYO-Online record retail service N2K Japan has signed a distribution agreement with Shinseido, Japan's

biggest record retailer. The three-year deal, which took effect Oct. 7. gives N2K access to Shinseido's stock of 170,000 CDs. including both Japanese and foreign repertoire. Fulfillment for orders placed with N2K's Japanese-language version

of the online store Music Boulevard was previously handled by three local wholesalers. Orders for imported foreign product will continue to be dealt with by N2K in the U.S. N2K Japan president

Taeko Hishinuma says the Shinseido deal makes sense because of Japan's saiton resale price-maintenance sys-

"We can't change the price [of CDs], so we act like a sales agent for Shinseido and get a



great thing, because it's such a powerful entity in the Japanese music business," Hishinuma adds, "We want to be the No. 1

online music store in Japan." She declines to say how much product N2K Japan is currently selling but notes that the online retailer has about 10,000 registered users.

N2K Japan has also announced an agreement with Yahoo! Japan in which Music Boulevard will become the exclusive online music retailer for Yahoo! Japan effective Oct. 7. Yahoo! Japan's parent company, Yahoo!, has an exclusive deal with rival online retailer CDnow; however. it doesn't cover Japan.

Hishinuma says record companies here have generally been supportive of N2K Japan, which was established in August 1996.

"It's important," she says, "to build our relationship with record labels."

newsline...

SONY MUSIC AUSTRALIA chairman/CEO Denis Handlin has returned to work following a three-month leave of absence for health reasons (Billboard, Sept. 5), but there is no word on replacements for Chris Moss, managing director of the company's Columbia Records unit, and other executives who left in early October. Among them were GM of operations and administration Alan Terrey, who, like Moss, was a Sony veteran, and Columbia directors Mick DeLanty (marketing) and Jo Grogan (promotions) Handlin could not be reached for comment cuprers of these

GERMAN-BASED INDIE edel music AG has promoted Helge Trilck to the new post of VP for Northern Europe. In this position, Trilck, most recen ly managing director of edel's Scandinavian subsidiary edelpitch, will be in charge of all edel companies in Scandinavia, as well as new units in Belgium and the Netherlands that the company plans to establish by January 1999. Trilck has held various positions in the group since 1989, including running edel's Los Angeles office for a year. The managers of the Scandinavian edel groups, as well as the Dutch and Belgian managers, will report to him in the new post, to be based near Amsterdam in Hilversum, the Netherlands. Two years ago, a similar position was cre-ated for Paolo Franchini, edel's VP for southern Europe, who is in charge of edel's Italian and Spanish operations.

SONY MUSIC DOMINATED Music & Media's European charts in the third quarter of this year, consolidating its position at the head of the album chart share listings with 21.6% and taking the top share of the singles charts for the same period with 28.7%. Warner Music saw a resurgence to take 19.7% of the album charts from July to September, overtaking EMI (17.5%) for second place. Sony also led in the year-to-date rankings, with 22.2% of of the album chart and 23.2% of the singles charts. Significant performers for the company on the album charts were Celine Dion's "Let's Talk About Love" (Epic/Columbia), Ricky Martin's "Vuelve" (Tristar/Columbia), and Savage Garden's eponymous album (Columbia), Big pan-European chart singles included Des'ree's "Life" (Sony S2) and Mar-tin's "La Cona Da Vida" (Tristar/Columbia). Warner's comeback in the albums category was fueled by the Corrs' "Talk On Corners," Simply Red's "Blue," and Madonna's "Ray Of Light." For more details, see the Oct. 31 issue of Music & Media.

CEES VERVOORD, CEO of Dutch authors' rights society BUMA/STEMRA, has been elected president of BIEM, the umbrella body for mechanical societies in Europe. Vervoord succeeds SACEM/SDRM president Jean-Loup Tournier, who held the post for two years and did not seek re-election. Tournier was involved in recent negotiations with the International Federation of the Phonographic Industry (IFPI) on a new standard agreement on mechanical royalty rates for continental Europe. In a statement,
Vervoord said he was "looking forward to the new negotiations with IFPI
on the [mechanical] tariffs."

EMMANUEL LEGRAND

JAQUELYNE LEDENT-VILAIN has been promoted to VP of



artist development at London-based Elektra Entertainment Group International (EEGI). The executive, who has been associated with Warner Music Group since 1974, was most recently senior director of promotion at EEGI. She will report to senior VP of international Bill Berger in her new post.

MORE THAN 3,000 DELEGATES attended the second Pacific Circle Music Convention (PCMC) in Sydney, which wrapped Oct. 18. The four-day confab at the Old Sydney Harbour Casino attracted 300-plus international attendees, including A&R executives, promoters, managers, and producers. It was organized by Michael Chugg, GM of Frontier Touring. The program included more than 30 seminars on topics such as technology, the Asian music business, and the impact of the 2000 Olympics on the Australian entertainment industry. Among the keynote speakers was Peter Grosslight of the William Morris Agency, who dealt with the implications of the entry of SFX Entertainment into the American live entertainment business. Other participants included promoters Ted Gardner and Stuart Ross of Lollapalooza and Marty Diamond and Dan Fraser of Lilith Fair. More than 200 showcases featured Australian and international acts. An expo, open to the public Oct. 17, drew 10,000, while a free concert Oct. 18 featuring six acts (including headliner Natalie Imbruglia) pulled in 3,000. CHRISTIE ELIEZER

THE INTERNATIONAL FEDERATION of the Phonographic Industry (IFPI) in London has appointed Catrin Hughes to the new post of director of market research. Formerly the organization's communications director, Hughes will oversee all IFPI information services. Adrian Strain, former director of media affairs at IFPI's Brussels offices, has been appointed director of communications. There is no word on his replacement,

French Media Group To Open Online Music Store In Sweden STOCKHOLM-As French la-Price will not be the site's sell-

bels debate the influence of broadcasters on music production (Billboard, Oct. 24), Frenchowned media group NRJ has snnounced plans to open an

online music store in Sweden. NRJ, which operates national top 40 FM network in Sweden, is setting up NRJ Music Store. The mansging director is Joakim Bergman, whose

experience includes a stint at Sony Music Sweden. Bergman says the World Wide Web site will be launched during the first quarter of next year.

"We will focus on becoming the best trading spot for music on the Internet," Bergman says. "Our advantage," he adds, "is that we are able to challenge the already-professional Web sites here in Sweden by focusing on only music. [The music/DVD/ games Web site Boxman] sells other products as well."

ing point, says Bergman. Since we are connected with the NRJ radio stations, we don't have to position ourselves as being the Web site with the lowest prices," he says. "As we're continuously promoted through NRI stations every day of the

year, we can afford to concentrate more on various campaign offers. The company will out-source both buying and logisties, though no decisions have been made as to which companies will get those

Bergman says the buying part could go to a retailer or who saler, while logistics could be handled by a large non-musicrelated company. Bergman says 20% of the company will be offered to investors but declines to comment on the initial sum it. is putting up. ANDRES LINDOUIST

and KALD LOPTHIN



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	(Dempa Fublications Inc.) 10/26/98	GE	RM	ANY (Media Control) 10/20/98	U.	K. (Ch	rrFinch) 10/19/98			E (SNEP/IFOP/Tito-Live) 10/17/98
HES LAS	SINCE PS	THES	LAST	SINCIFS	Des	LAST	SINGLES		LAST	SINGLES
1 NEV		1	N THE SEN	CLUCZENSE IN BANCH OLL P. 4004	1	1	GIRLFRIEND BILLIE INNOCENTARIAN GYM & TONIC SPACEDUST CASTACSI DANCE	1	1	SELLE DANIEL LAVOIE & GAROU & PATRICK FIOR
2 1		2	3	IMMORTALITY CELINE DION FEAT. THE BEE GEES	3	NEW 2	I DON'T WANT TO MISS A THING AEROSMITH	2	4	BROTHER LOUIS 198 MODERN TALKING FEAT
3 3	THUNDERBIRD TM REVOLUTION ANNION RECORDS	3	6	PROTECT YOUR MIND DJ SAKIN & FRENDS INTER		NEW	MORE THAN A WOMAN 911 MISSIN	1 1		POMACON TALKING FEAT BROTHER LOUIS THE MODERN TALKING FEAT BROTHER LOUIS THE BOY IS MINE BRAND'S MONICA LISTINGS THE BOY IS MINE BRAND'S MONICA LISTINGS THIS IS HOW WE PARTY S.C.A.P. TRITIANGURY SHAMPIN, TANKAN FORWARD LIFE DESTREE DIC. SI TU M'AMBES LURA FABIAN FOUTOR
4 2 5 NEW		1.	١.	EGOIST FALCO DAI	5 6	3 5	ROLLERCOASTER BYWITCHED SPIC PERFECT 10 THE BEAUTIFUL SOUTH SO	4 5	3 7	THIS IS HOW WE PARTY S.O.A.P. TRITTANSONY
6 NEW	KOBITOVIRGIN SHAZNA TOSHBARM	1 5	3	I DON'T WANT TO MISS A THING AEROSMITH	6	5		5	5 8 6 2	SIMARIK TARKAN POLYGRAM
7 5	SA YO NA RA GLORE AND THAT	١.	١.	GOD IS A DJ FAITHLESS INTERCORDER	7 8	NEW	DAY SLEPPER R.E.M. WARNER SWEETEST THING U.2 SLAND GANGSTER TRIPPING FATEDOY SLIM SHIRT SEX ON THE REACH T. SPOON CONTROLEGE. ALL BOUT THE MONEY MEJA COLUMBA	7	6	SI TU M'AIMES LARA FABIAN POUDOR
8 4	SWEET HEART GLOSE ANX YEAR NECESSARY EVERY LITTLE THING AND THAN	6 7	5 7	DIF FLUT WITT A HEPPINER INTROMETERS		NEW	GANGSTER TRIPPING FATROY SLIM SUNT	8	11	LA TRIBU DE DANA MANAU POSTOR I DON'T WANT TO MISS A THING AEROSMITH
10 6	JEANS RYDKO NIROSUE WARNER MUSIC JAPAN	8	9	ND MATTER WHAT BOYZONE POLYGOR STAY 2-4 FAMILY PIPE	1D 11 12	8 NEW	SEX ON THE BEACH T-SPOON confequence.	10	12	RESTER FEMME AXELLE RED VIDGIN
11 9	WANNA BE A DREAMMAKER GLOBE AVEX TRAX ANNHHHRI TOSHINOBU KUBOTA SONY	10	NEW	BELIEVE CHER MA	12	9	DOO WOP (THAT THING) LAURYN HILL RUTT-	10	12 10	RESTER FEMME AXELLE RED VIIGIN MUSIC SOUNDS BETTER WITH YOU STARDUST
12 12 13 14	DAITE HOLD ON ME! MORNING MUSUME ZITHM	11	NEW		13	NEW	HOW DEEP IS YOUR LOVE DRU HILL TLAND	12	18	CHANTER POUR CEUX QUI SONT LOIN CHEZ EU
14 10 15 11	KUMOJI NO HATE COCCO VICTOR LE CIEL MALICE MIZER COUMINA	13	11 10	VIVA FOREVER SPICE GIRLS VAGA COME WITH ME PUFF DADDY FEAT, JIMMY PAGE	14	NEW	HOW DEEP IS YOUR LOVE ONLY HILL BLAND OUTSIDE GEORGE MICHAEL DYC CAN'T KEEP THIS FEELING IN CLIFF RICHARD (MITHER PRIST MOBIT MONDED A MISTA NO MATTER WHAT BOYZONE POLYDOR ONLY TWO, THREE DINA CARROLL MISCURY SMOKE NATALE IMBRUGLIA RCA	13	13	PERSONNE NE SAURAIT POETIC LOVER & CARO
16 13	SAKERI YAFN MET THAT	14	13	WISH GOMM 21 MID: FRANKA POTENTE &	14 15 16		THE FIRST NIGHT MONICA ARISTA	1.		FREDERICK HIS INTERNATIONALIDAY STAND BY ME 4 THE CAUSE HEA BYE BYE MENELIK SHALLIDAY I WILL SURVIVE HERMES HOUSE BAND
17 8	SAKERI YAEN AVEXTION ALJUST ON MY LOVE SYARAN D MAG AVEN			THOMAS D. YOUR MUSICIOUMENA	17 18 18	15 NEW	NO MATTER WHAT BOYZONE POLYDOR	14 15 16	14 9 15	STAND BY ME 4 THE CAUSE RCA BYE BYE MENELIK SMALLSON
18 16	ZEMBU DAKISHIMETE/AO NO JIDAI KINKI KIDS	15 16	15 12	SUPA RICHIE RICHIE CHOSWIGNICA THAT'S MY WAY TO SAY GOODBYE CHRISTIAN	18	6	SMOKE NATALIE IMBRUGLIA IKA	16		I WILL SURVIVE HERMES HOUSE BAND
18 15	JOHNN'S ENTERTAINMENT UNMEI NO ROULETTE MAWASHITE ZARO B-GRAN				20	NEW	BELIEVE CHER WEA	17	17	PANIQUE CELTIQUE MANAU POYTOR MYSTERIOUS TIMES SASHI FEAT TINA COUSINS II
20 20	ALONE IN MY ROOM AMI SUZUKI SONY	17	16	BAILAND LOONS UNANAMORE MUSIC DOO WOP (THAT THING) LAURYN HILL CRUMEN SHE KNOWS YOU DJ TONKA CLUB CALTUREWA	1	NEW	THE BEAUTIEUS SOUTH OURNESS CORRECT	18	16	MYSTERIOUS TIMES SASH FEAT TIMA COUSINS & GHETTO SUPASTAR (THAT IS WHAT YOU ARE PRAS MICHEL FEAT DU DIRTY BASTARD & INTRO DUCING MYA UNIVERSAL YOU'RE MY HEART, YOU'RE MY SOUL MODERN
1 NEW	ALBUMS AFROSMITH A LITTLE SOUTH OF SANITY LINEVISIA	18	20 18	SHE KNOWS YOU DJ TONKA CLUB CLATURE, WEA	2 3	NEW	B'WITCHED B'WITCHED DIC VONDA SHEPHERD SONGS FROM ALLY MCBEAL (TV SOUNOTRACK) 550 MUSICIPIC	1		PRAS MICHEL FEAT, DL DIRTY BASTARD & INTRO
2 NEW	BY BY THE BEST TREASURE BOOMS BOOMS	20	NEW	CRUSH JENNIFER PAGE 101.		*	(TV SOUNOTRACK) SSO MUSICIPIC	20	RE	YOU'RE MY HEART, YOU'RE MY SOUL MODERN
3 1	KIRORD NAGAMIDA KIRORONOMORI VICTOR	١.	Ι.	ALBUMS WOLFGANG PETRY ENFACH GEIL! ANOLA	4 5	1 3	PHIL COLLINS HITS WIGH LADYSMITH BLACK MAMBAZO THE STAR & WISE- MAN—THE BEST OF LADYSMITH BLACK MAMBAZO			TALKING MICLA
4 NEW 5 3	TUYOSHI NAGABUTI SAMURAI FOR LIFE THE BRILLIANT GREEN THE BRILLIANT GREEN	2	1 2	DEPECHE MODE THE SINGLES '86-'98 MUTUMITER	,	1,	MAN-THE BEST OF LADYSMITH BLACK MAMBAZO	١,	Ι,Ι	SOUNDTRACK MOTOR DAME OF DADIS ASSESSED
	SCHY		1 "	comp	6	NEW	PLACERO WITHOUT YOU I'M NOTHING HISTORY	2 3	2 3	SOUNDTRACK NOTRE DAME DE PARIS PONMERS CELINE DIDN 5'IL SUFFISAT D'AIMER COLUMBIA LAURYN HILL THE MISEDUCATION DE LAURYN
6 5 7 4	PHIL COLLINS HITS WARREN MUSIC JAPAN SING LIKE TALKING SECOND REUNION—THE	3 4	4 3	WESTERNHAGEN RADIO MARIA WEA	7		TOWNSH MANIC STREET PREACHERS THIS IS MY TRUTH	1		HILL SMALLSONY SOUNDTRACK BACK TO TITANIC SONY CLASSICAL
		5	NEW	FCHT FCHT (TO		4	MANIC STREET PREACHERS THIS IS MY TRUTH TELL ME YOURS and	4	RE A	SOUNDTRACK BACK TO TITANIC SONY CLASSICAL LOUISE ATTAQUE LOUISE ATTAQUE ATMOS
8 18	LAURYN HILL THE MISEDUCATION OF LAURYN	7	5 NEW		8 9	NEW	TELL ME YOURS END VARIOUS ARTISTS IN THE MIX IBIZA VINCENTIAL THE CORRS TALK DIS CORNERS LES RECORDS			
8 8	MILL SONY MICHAEL PATHER BROTHER SOTEN 1945	1		NO MERCY MORE ANDLA XAVIER NAIDOO NICHT VON DIESER WELT IMERC	1 -	1 - 1		6 7	NEW	AXELLE RED A TATONS WISH PLACEBO WITHOUT YOU'R NOTHING DILAMILANI
	MAN .		6	ANDRE RIEU ROMANTIC MOMENTS PHILIPSPOLE	10 11 12	9 NEW	BOYZONE WHERE WE BELONG POLYCON UB40 LABOUR OF LOVE III DEP SYTEMATIONS	é		ANDRE RIEU ROMANTIQUE PHLYSPOLYGRAM
10 NEW	VARIOUS ARTISTS DANCEMANIA EXTRA TOIHINA	10	11	THE BEE GEES ONE MIGHT ONLY MOUROR	12	8	LAURYN HILL THE MISEDUCATION OF LAURYN	8 9 10	5 6 14	PLACED WITHOUT YOU I'M NOTHING GUARGAM ANDRE MEEL BROWNTHOLE PREVIOUS CELINGE HOLE CONTROL CELINGE HOLE (CORRE ASSERBAN, ARCTHA FRANKLIN, SAAMA TWANN & MARIAM CAREY WHI DWAS LIVE OF CO. LARA FABIAN CARPE DEEM POYDON MANUEL CARE CARPEST HILL IS MINILLOW THE MANUEL CARE CLANDISTING WAS MANUEL CARE CLANDISTING WAS MANUEL CARE CLANDISTING WAS MINILLOW THE CONTROL OF
11 6	TAKAKO MATU AI NO TOBIRA migusian	11	12 NEW	PAVAROTTI & PRIENDS PAVAROTTI & PRIENDS 5		12		0.7		FRANKLIN, SHANIA TWAIN & MARIAH CAREY
12 9 13 7	TATSURG YAMASHITA COZY WATHER MUSIC JANKS BYZ BYZ THE BEST PLEASURE FROMS RECORDS		110	POLICIAN	13 14 15	6 RE	STEPS STEP DNE JNE SAVAGE GARDEN SAVAGE GARDEN COLLABOR THE LIGHTHOUSE FAMILY POSTCARDS FROM	11	8	LARA FABIAN CARPE DIEM POLYDOR
13 7	SOUTHERN ALL STARS UMI NO YEARS! VICTOR	13	RE 15	PETER MAFFAY BEGEGNUNGEN ANDLA LAURYN HILL THE MISEDUCATION OF LAURYN				12	12 7	CYPRESS HILL CYPRESS HILL IV SHALLOW
15 15	YUZU YUZU BOXA SOMMACO	1			16	NEW	VARIOUS ARTISTS FEMALE TOUCH WARNER	13	13	MODERN TALKING BACK FOR GOOD MIX '98 AN
16 11 17 NEW	SOUNDTRACK BACK TO TITANIC SONT CLASSICAL BRYAN ADAMS A DAY LIKE TODAY POURON	15	RE 10	FAITHLESS SUNDAY 8 PM. INTOICORD	17	16	ROBBIE WILLIAMS LIFE THRU A LENS OWISHUS	15	RF	SOUNDTRACK TITANIC SONY CLASSICAL
		16	10	FETTES BROT LAFSST GRUESSEN POPUNGUICOUR	18	NEW	CELINE OIDN, GLORIA ESTEFAN, ARETHA FRANKLIN, SHANIA TWAIN & MARIAH CAREY VILL	15 16 17	RE 10 11	SOUNDTRACK TITANIC SONYOLASSICAL MICHEL SARDOU BERCY 98 THEMASONY LARA FABIAN PURE POLYDOR
19 RE	LINDRERG UNDBERG BEST-FLIGHT RECORDER	17	9	SHELDS CROW THE CLOSE SESSIONS INVOICE	1	1 1	DIVAS LIVE SONY MUSIC IV	18	RE	LENNY WIGHTE 5 VIUN
20 10	FUMIYA FUJII SORANOYOU sow	19	20	BLUNCHEN JASMIN COS. CYPRESS HILL CYPRESS HILL W COSSMINA	19 20	1 11	DIVAS LIVE SON MUSIC IV ASIA NO CLEAR SOURCE MESTINGUE OF MESTINGUE SHENYL CROW THE GLOBE SESSIONS ASSEMBLYOUTH	18 18 20	RE 19	LENNY WINNYE 5 VILLIN 666 PARADOXX MAIC RECONSTRUMAN THE VERVE URBAN HYMNS DELAMELANION
					-					
CANA	DA (SoundScart) 10/31/98			RLANDS (Stricheng Mage Top 1001 10/24/96			ALIA (ARIA) 10/25/98			(Musica e Dischi/FIMI) 10/19/98
MES LAST		THES	LAST	SINGLES	THES	LAST	SINGLES	THE	LAST	SINGLES
1 1	CANDLE IN THE WIND 1997/SOMETHING ABOUT THE WAY YOU LOOK TONIGHT ELTON JOHN MEE	1	1	NO MATTER WHAT BOYZONE POUROR	1	1	I DON'T WANT TO MISS A THING AEROSMITH	1	1	I DON'T WANT TO MISS A THING AEROSMITH
		2	2	HOU ME VAST VOLUMIA! (MS	2	2	REGUNDANT/TIME OF YOUR LIFE (GOOD RID-	١.	3	LOVE SONG X TREME DANCE DECIDES
2 4	MUSIC SOUNDS BETTER WITH YOU STARDUST	3 4	3 5	DOO WOF (THAT THING) LAURYN HILL COLUMNA				3	3 2	SOLO UNA VOLTA ALEX BRITTI DO 11 YOURSELEUN
				BLOF WAT ZOU JE DOEN? (M	3	7				
3 2	CRUSH IENNIFER PAGE PROPERTIES	5	6		1 :	1	CRUSH JENNIFER PAIGE SHOOK		ш	VERSAL
3 2 4 3	CRUSH JENNIFER PAGE (DISADLIMODE) THE BOY IS MINE BRANDY & MONICA		9	I WANT YOU BACK MELANIE B FEAT MISSY	4	10	MUSIC SOUNDS BETTER WITH YOU STAROUST	4	4	STORM STORM V2
	CRUSH JENNIFER PAGE EDITACTIVEDOD THE BOY IS MINE BRANDY & MONICA ATLANTOMATICA	6	9	ELLIOTT veces	4 5	1D 3	MUSIC SOUNDS BETTER WITH YOU STAROUST VIRGIN THIS MOMENT ON SUAMIA TWAIN MISSIONS		ш	STORM STORM 1/2 ON THE TOP OF THE WORLD DIVA SURPRISE O
	CRUSH JENNIFER PAGE EDITACTIVEDOD THE BOY IS MINE BRANDY & MONICA ATLANTOMATICA	5	9 4 8	I WANT YOU BACK MELANIE B FEAT MISSY ELLIDITT VIRON UPE DESTREE ENC ZELFS JE NAAM IS MOOI HENK WESTBROEK MEN.	5 6	1D 3 4	MUSIC SOUNDS BETTER WITH YOU STAROUST VISION FROM THIS MOMENT ON SHARIA TWAIN MURCUITY WAS FOREVER SPICE GIRLS VISION	4 5	4 10 6	STORM STORM V2 ON THE TOP OF THE WORLD DIVA SURPRISE OF YOURSELFANDLINE OF YOURSELFANDLINE WE LIKE TO PARTY! VENGABOYS THE
	CRUSH JENNIFER PAGE EDITACTIVEDOD THE BOY IS MINE BRANDY & MONICA ATLANTOMATICA	5 6 7 8	9 4 8	ELLIOTT VIDIO UPE DESTREE EINC ZELPS JE NAAM IS MODI HENK WESTERDEK MER- OUTY	4	1D 3	MUSIC SOUNDS BETTER WITH YOU STAROUST YIRSH THIS MOMENT ON SHANIA TWAIN MERCHY VIVA FOREVER SPICE GIRLS YIRSH EVERTROOM GET UIT FIVE ING! UNDER THE BRIDGELADY MARMALADE ALL	4	4 10	STORM STORM 1/2 ON THE TOP OF THE WORLD DIVA SURPRISE OF IT YOURSELFAITURE WE LIKE TO PARTY! VENGABOYS THE MUSIC SOUNDS BETTER WITH YOU STARDUST
	CRUSH JENNITRE PAGE COLMANDIMODO THE BOY IS BIME BRANDY & MONICA ANAMITONIMAN BECAUSE OF MUS BE DEGREES MOTION THE PRIST NIGHT MONICA ARTHMON THE PRIST NIGHT MONICA ARTHMON THE PRIST NIGHT MONICA (ARTHMON THE ARTER THAS INDO COMMANDOR SOME RINDA WONDERFUL SKY ON ME AVOIDTE NINTAKE SHEPTY COTTOR AND	6 7	9	ELLIOTT VIDOR UPE DES'REE ENC ZELFS JE NAAM IS MOOI HENK WESTBROEK MEN	4 5 6 7 8	3 4 9	MUSIC SOUNCE SETTER WITH YOU STARDUST WHICH THIS INCREMENT ON SHARIN TWAIN MERCURY WAS FOREVER SPICE ORLS WISHON EVERTBOOT GET UP TIVE INNO UNDER THE BRIDGELIADY MARMALADE ALL SAINTS LORGON BROLLERCOLSTER PLYCHOLD DESCRIPTIONS OF THE PROPERTY OF THE PROP	4 5 6 7 8	4 10 6 11 7	STORM STORM 1/2 OH THE TOP OF THE WORLD DIVA SURPRISE OF IT VOLUMENTARIENTE WE LIKE TO PARTY! VENGABOYS 1/ME WUSLC SOUNDS BETTER WITH YOU STARDUST ROLLENGER SAY IT ONCE ULTRA (ASSWCS)
5 10 6 6 7 9	CRUSH JENNITRE PAGE COLMANDIMODO THE BOY IS BIME BRANDY & MONICA ANAMITONIMAN BECAUSE OF MUS BE DEGREES MOTION THE PRIST NIGHT MONICA ARTHMON THE PRIST NIGHT MONICA ARTHMON THE PRIST NIGHT MONICA (ARTHMON THE ARTER THAS INDO COMMANDOR SOME RINDA WONDERFUL SKY ON ME AVOIDTE NINTAKE SHEPTY COTTOR AND	5 6 7 8	9 4 8 7	ELLOTT VISION LIFE DESPRÉE CIC ZELFS JE NAAM IS MOOI HENK WESTBROEK MEX- CURY GOO IS A DJ FAITNLESS ZOMA THAMK U ALANIS MORISSETTE WARNER I DON'T WANT TO MISS A THAM AEROSMITH	4 5 6 7 8	3 4 9 5	MUSIC SOUNCE SETTER WITH YOU STARDUST WHICH THIS INCREMENT ON SHARIN TWAIN MERCURY WAS FOREVER SPICE ORLS WISHON EVERTBOOT GET UP TIVE INNO UNDER THE BRIDGELIADY MARMALADE ALL SAINTS LORGON BROLLERCOLSTER PLYCHOLD DESCRIPTIONS OF THE PROPERTY OF THE PROP	6 7 8 9	4 10 6 11 7 NEW	STORM STORM YO ON THE TOP OF THE WORLD DIVA SURPRISE OF YOURSELFABLUR WE LIKE TO PARTY! VENGABOTS THE MUSIC SOUNDS BETTER WITH YOU STARDUST POALTMENT SAY IT DIVIDE JUTPA, JASPINESS JOHN DOOL ON THE STARDUST ON TO WORLD STARDUST SAY IT DIVIDE JUTPA, JASPINESS JOHN DOOL ON THE STARDUST
5 10 6 6 7 9 8 16 8 13 10 20	CRUSH JENNIFER PAGE CROADSTROOD THE BOY IS NINE BRANDE A MONICA JELLATIONANCE BECAUSE OF YOU 98 DEBREES MOTION THE RIPST NIGHT MONICA ARTHMAN THE RIPST NIGHT MONICA ARTHMAN THE AFTER THE IND COMMENSATION SOME KINDA WONDERFUL SIX ON WE FAVORITE MEATURE SHEFTY CON'N MAN IF YOU COULD READ BY MINIO STAYS ON SA- ULTRA HERE, AMBREES, JOCKET MERHOUGHES TO ME	5 6 7 8 10 11	9 4 8 7 NEW 11	ELLIOTT VISIONE LIPE DESPRE CITC ZELFS JE NAAM IS MOOI HENK WESTBROEK MER- CUPY GOD IS A DJ. FATTHLESS ZUMAA THANK U ALAMIS MORESSETTE WARKER I DON'T WANT TO MISS A THING, AEROSMITH CONTROL OF THE STATE OF THING AEROSMITH CONTROL OF THIN	4 5 6 7 8 10	1D 3 4 9 5	MUSIC SOUNCE RETTER WITH YOU STANDUST WORK IN THIS MOMENT ON SHAMIA TWAN MEXCURY WAS PROVED FOR UP FIVE MAD UNDER THE RESIDENCE OF UP FIVE MAD UNDER THE RESIDENCE AND MARMALADE ALL SANTS LOCKON SOUNCE FOR THE PUTCHED DIS SWAY DE RUMAGA COUMBE DES BOS DOODLS WAS BES COORDOUSS WAS DESCRIPTION.	4 5 6 7 8 9 10	4 10 6 11 7 NEW 5	STORM STORM V2 ON THE TOP OF THE WORLD DIVA SURPRISE E If YOURSELFAMELY WE LIKE TO PRATTY VENCASOUS THE MUSES SOUNDS RETTER WITH YOU STAROUST DALARMONS SAY IT ONCE ULTRA LISTMIST RIPS DOO DOO DOLLS RETTER VIVA POREVER SPICE GRUS VIRSH BUT ZUCCHERD POLYTOR BUT ZUCCHERD POLYTOR
5 10 6 6 7 9 8 16 2 13 10 20	CRUSH EXNNETS PAGE CON-CURRONS THE BOY IS NOT BORNEY A MONICA ALLASTOWNEY HE FOR IS NOT BORNEY A MONICA ALLASTOWNEY HE FOR IS NOT BORNEY HE FOR IS NOT BORNE	5 6 7 8 8 10 11 12 13	9 4 8 7 NEW 11 17 12	BLIOTT VOOW UPE CESTRE OF C. ZELFS JE NAAM IS MOOI HENK WESTEROEK MEA- CUPY GOD IS A DI FAITHLESS ZOWAN THANK U ALASIM MORISSETTE MANICH I DON'T WANT TO MISS A THING, AEROSMITH COMMIN. CRUSH JENNITE PRIGE FOREINABE SACRIFIES MORISSET MORISSET	5 6 7 8 10 11 12	3 4 9 5 12 20 8 NEW	MUSIC SOUNCE SETTER WITH YOU STAROUST YORK IN THE METERS SOCIE GREET WHICH FROM THE SOCIE GREET WHICH FOR THE REPORT OF THE REPO	4 5 6 7 8 9 10 11 12	4 10 6 11 7 NEW 5 13	STORM STORM VE ON THE WORLD DIVA SURPRISE OF THE WORLD DIVA SURPRISE OF THE WORLD DIVA SURPRISE OF THE WAS A SURPRISE OF THE WORLD SURPRISE OF THE WORLD SURPRISE OF THE WORLD DIVAL SURPRISE OF THE WORLD SURPRISE OF THE W
5 10 6 6 7 9 8 16 2 13 10 20	CAUSH ENNIFER PACE CON-CUSTOMOST THE BOY IS BUT ENAMOY A MONCA THE BOY IS BUT ENAMOY A MONCA BECAUSE OF YOU SE DOCUMENTOM THE FREST NAME OF YOU SE DOCUMENTOM THE ATTER TIME SHOT CONSENSION OF THE SENSON OF THE SE	5 6 7 8 8 10 11 12 13 14	9 4 8 7 NEW 11 17 12 10	ELLOTT WHEN UPE DESPREE OF ZELFS LE MAAM IS MOOI HENK WESTEROEK MEN. OUPF GOD IS A DI FATIFILESS ZOMA THANK U ALANIS MORDSETTE WANCK I DON'T WANT TO MISS A THING ALDOMITH COLMENS AND THE STATE OF THE COLUMN THE CALLED ALE THE THE STATE OF THE COLUMN THE CALLED THE STATE OF THE COLUMN THE CALLED THE STATE OF THE CALLE	5 6 7 8 10 11 12	1D 3 4 9 5	MUSIC SOUNCE BETTER WITH YOU STAROUST WIND THE MEMORY ON SHARE THAN MICHIEVE AND THE MEMORY OF THE M	4 5 6 7 8 9 10 11 12 13	4 10 6 11 7 NEW 5 13 9 NEW	STORM STORM VEOUS THE WORLD DIVA SURPRISE OF IT WORLD DIVA SURPRISE OF IT WORLD DIVA SURPRISE OF IT WORLD AND SURPRISE OF IT WORLD AND SURPRISE OF IT WORLD AND SURPRISE OF IT WORLD SURPRISE OF IT WO
5 10 6 6 7 9 8 16 2 13 10 20	CRUSH LENGTH PRACE CROACE/WROOT THE BOY IS MAN EXPORTED A MOVINCA AMARCHANCE AND	5 6 7 8 10 11 12 13 14 15	9 4 8 7 NEW 11 17 12 10 NEW	ELLOTT WHEN UPE DESPREE OF ZELFS LE MAAM IS MOOI HENK WESTEROEK MEN. OUPF GOD IS A DI FATIFILESS ZOMA THANK U ALANIS MORDSETTE WANCK I DON'T WANT TO MISS A THING ALDOMITH COLMENS AND THE STATE OF THE COLUMN THE CALLED ALE THE THE STATE OF THE COLUMN THE CALLED THE STATE OF THE COLUMN THE CALLED THE STATE OF THE CALLE	4 5 6 7 8 10 11 12 13 14 15	10 3 4 9 5 12 20 8 NEW 11 NEW NEW	MUSIC SOUNGS BETTER WITH TWO STRENGUST YOUR THE MISSION OFFI COMMAND THE MISSION WITH THE MISSION WITH THE MISSION WITH THE MISSION WITH THE REPORT OF THE MISSION WITH THE REPORT OFFI CHIEF OFFI CHI	4 5 6 7 8 9 10 11 12	4 10 6 11 7 NEW 5 13	STORM STORM VE ON THE WORLD DIVA SURPRISE OF THE WORLD DIVA SURPRISE OF THE WORLD DIVA SURPRISE OF THE WAS A SURPRISE OF THE WORLD SURPRISE OF THE WORLD SURPRISE OF THE WORLD DIVAL SURPRISE OF THE WORLD SURPRISE OF THE W
5 10 6 6 7 9 8 16 2 13 10 20	CRUSH LENGTH PRACE CROACE/WROOT THE BOY IS MAN EXPORTED A MOVINCA AMARCHANCE AND	5 6 7 8 10 11 12 13 14 15 16 17	9 4 8 7 NEW 11 17 12 10 NEW 13 20	ELLOTT VERD LEFE OLSTREE RAMAN SMOOL HEN WESTERDER HEN- ZELF JE RAMAN SMOOL HEN WESTERDER HEN- ZELF JE RAMAN SMOOL HEN WESTERDER HEN- ZELF JE SAL DE FERTILESS JOHN JOHN SAL JOHN SMOOSSETTE WANNEL LOOMT WANT TO MESS A THING ALSOSMITH COLUMN SALEN FOR THE CHARGE PROJECT	4 5 6 7 8 10 11 12 13 14 15	10 3 4 9 5 12 20 8 NEW 11 NEW NEW NEW	MIGIS COUNCE SETTER WITH TWO STRANGUST VIEW THIS MODELY OF CHARACTER WITH MINISTER VIEW THIS MODELY OF CHARACTER VIEW THE STRANGUST VIEW THE STRANGUST VIEW THE STRANGUST VIEW THOSE STRANGUST	4 5 6 7 8 9 10 11 12 13 14 15	4 10 6 11 7 NEW 5 13 9 NEW B	STOMM TOTAL WORLD DIVA SURPRISE OF THE WORLD DIVA SURPRISE OF TOWNS OF THE WORLD DIVA SURPRISE OF TOWNS OF THE WORLD DIVA SURPRISE OF THE WORLD DIVA SURPRIS
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VARIOUS ARTISTS NOW THAT'S WHAT I CALL

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BAY RED STRIPEMARNER CALCUTTA (TAXIL TAXIL TAXI) DR. BONBAY RED

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THANK U ALANIS MORISSETTE WARRIER CRUSH JENNIFER PAGE LDG.

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DENMARK (IFPshielsen Marketing Research) 10/15/98

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	(Radiomata/IFPI Finland) 10/19/98
LAST	SINGLES
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5	ANGELS CRYING E-TYPE STOCKHOLMPOLYGRAM
4	LIQUID RASMUS EVERNEWANCE
2	EI YKSIKAAN CMX HEROOESEM
3	PILLITA ELLI PILLITA TEHOSEKOITIN LEWINDO
NEW	SATEINEN TIE JORMA UOTINEN IDIJUNIVERSAL
6	S.O.S. STRATOVARIUS TAXINGS STOP
7	ONNESTA SOIKEENA KLAMYDIA KIMILIND

NEW HAKKISEN MIKA, TH. AHO & MIKA SUNDOVIST PHIL COLLINS HITS WEA

я STRATOVARIUS DESTINY TAXMEST STOP KLAMYDIA KLAMYTOLOGIA KRANLUND KOLMAS HAINEN URA SCHELPOLISHAN DEPECHE MODE THE SINGLES 186-198 MUTUA AKI SIRKESALD KISSANELAMMA DIK BAD BOYS BLUE BACK coo

AIKAKONE MAA RCA THE CORRS TALK ON CORNERS LAWFLANTIC NEW

HITS OF THE WORLD GLOBAL MUSIC PULSE THE LATEST MUSIC NEWS FROM AROUND THE PLANE

FOITED BY DOMINIC PRIDE

U.K./ASIA: Abba-style harmonies and Pete Waterman's production have helped British pop quintet Steps to some 550,000 sales worldwide for its debut album, "Step One" (Jive U.K.). Two trips to Asia this year harvested a string of gold and platinum discs and 250,000 sales from the region, according to Keiron Fanning, head of international for Jive parent Zomba U.K. The album was issued there in July ahead of its Sept. 14 domestic release. At home, the set has sold 200,000 units. powered by such singles as "5-6-7-8" (inspired by the revival in line-dancing), "Last Thing On My Mind," and the U.K. No. 2 "One For Sorrow" with its Euro-non books and Abba overtones. "Kids between 5 and 15 did not grow up



with Abba," observes Fanning. Another factor that helped in Asia was the clean, youthful image of girls Lisa Scott-Lee, Fave Tozer, and Claire Richards and boys Lee Latchford and Ian Watking

JAPAN: Nov. 26 promises to be a red-letter day for Ryuichi Sakamoto and his daughter Miu. That's because both Sakamotos are scheduled to make their debuts as Warner Music Japan artists on that day. Sakamoto pêre will release an album of solo piano compositions titled "Back To The Basics," while the 18-year-old Miu will put out a pop-flavored maxi-single called "Two Mix." The elder Sakamoto, meanwhile, is working on a full-scale opera, tentatively titled "1999" and inspired at least in part by his recent sojourn in Mongolia. It is due to premiere next sutumn in Osska and Tokyo STEVE MACKINE BRAZIL: Ivete Sangalo, lead singer of the Bahia-based azé/pop crew Banda Eva, has an-

CAMON O

nounced her departure from the PolyGram Brasil band to embark on a solo career. Sangalo's solo debut is slated for release on PolyGram in the first quarter of next year. The fresh-faced vocalist with the girl-nextdoor looks notes that she is leaving Banda Eva after next year's Carnaval to better develop her career in Brazil and global markets, adding that she wants to form her own carnaval group, or bloco. Replacing Sangalo will be Emanuelle Araújo. "Eu E Você" (Me And You). Banda Eva's last

album with Sangalo, was released in September. The previous album, "Ao Vivo," is No. 5 in Portugal. ENOR PALANO

THAILAND: The "wild man" of pop music, Thai rapper Joey Boy is promoting his latest album, "Bang-Kok" (Bakery Music), by keeping his face on TV. This month he is featured in a commercial for Singha Gold beer for which the album track "Derm" (Drink) was specially written. Joev's videos are frequently aired on MTV and Channel V; in addition, he guests on many game shows and hosts "168 Hours," a show on Thai TV Channel 3. "Bang-Kok" has sold 100,000 units since its Aug. 9 release, according to Bakery; his 1996 album "Fun. Fun. Fun" sold more than 1 million copies, unusual in this market, where looks, rather than music, give a marketing edge. Joey's self-penned, street-smart lyrics, set to a locally
flavored hip-hop beat, and his hedonistic lifestyle make him an icon with Thai youth. Tower Records Siam Square store assistant manager Karanrat Rodcheep says, "He has his own

end-rack which shows his importance few other That acts have this



TOWN CLEWI EV

BELGIUM: "Plop," the debut album on Mercury/PolyGram by the cast of "Kabouter Plop," a children's show on Flemish broadcaster VTM featuring four dwares, marks another mile-stone in the growth of Flemish music. The first single, "Ik Ben Kabouter Plop" (I Am K.P.), sold more than 50,000 units and held the Belgian Flemish chart's No. I position for 20 consecutive weeks, while the album sold 45,000 units on its Oct. 16 release date. The "Plop" idea was developed by the team behind the successful "Gert En Samson" kids' characters, who have released eight multi-platinum albums, accounting for almost 1 million units since 1991. "To diversify from the 'Gert and Samson' repertoire, we took away every instrument featured on those albums and used other instruments to record "Plop," says Gert Werhalds, co-writer and managing director of production company Studio 100. "The result is a folky, uptempo album featuring simple songs on a heavy beat."

MARC MARS

FINLAND: 22-Pistepirkko (Ladybird With 22 Spots) recently completed a sold-out tour of Sweden, Norway, and Denmark, making it only the third Finnish act ever to cross the borders inside the Nordic region (after Apocalyptica and Leningrad



Cowboys). As Finnish music has tended to be dark and the language is not readily understood in Nordic nations, the group's crossover is considered remarkable. Yet enthusiasm for the band's live appearances has not translated into sales. Its recently released eighth album, "Eleven," has sold 10,000 units in Finland and only 1,500 units in Norway, according to PolyGram Finland. But in Norway's case, the band has sold out seven concerts in two months. PolyGram Fin-

22.PSTEPPSOO land product manager Pekka Salla says that the group, formed in 1982, is giving the audience some "basic" rock'n'roll, adding that its music has "nothing to do with fashion treads. It is minimalistic, agelees, and not overpro-KALR, LOFTHUS

BILLBOARD OCTOBER 31 1998

International Canada

CGD-EastWest's 'Risposta'

And then, of course, we would love to

"La Solitudine" (Solitude), was record-

ed in English with lyrics adapted by

Tim Rice, the single wasn't released in

For An Angel," penned by Collins and

and he wrote 'Looking For An Angel' for me," says Pausini. "When he gave

me the rough demo for the song, I

could see that he understood my ideas

and music. This song I regard as a very personal gift, and I don't want to use

it just as a launching pad for the U.S." Pausini says she has had many pro-

posals to record an album in English,

including one from 143 Records chief

director of group and affiliate reper-

toire Rainer Focke says, "At the

He says releases in English-sp

ing markets like the U.S., the U.K.,

and Australia "are being discussed,

but they're just plans at the moment." Pausini is remaining patient.

"I want to pursue the project when

the time is right so that I can focus on

it," she says. "Every year a new coun-

great thrill and important for me."

(Continued from page 61)

POSTMEN

try opens its doors to me, which is a

head of music at Radio 3FM, which

placed it in medium rotation (some 10

plays per week) in its first week of

release. "OK, the reggae side of it

might sound pretty old-fashioned, but

then again the hip-hop element gives

a trendy feel to it. To us, it's just as hip

as anything by Puff Daddy or Wyclef

was quickly added at music TV station

TMF, and in the week beginning Oct.

19 it was "single of the week" at all 160

dense, "Reggae can be difficult, but

this track is really haunting. At Free

we like to support Dutch product, and

our pick of the week should be visible

in the shop." Jordense ordered at least

three two-track singles for each shop,

Apart from the current single, the

plus some 500 copies in stock.

Says the chain's buyer, Helen Jor-

"U Wait," an intense reggae track,

moment, it's an album track.

Of "Angel," Warner Music Europe's

The new album features "Looking

sung by Pausini in English.

The two met when Collins

performed a duet with Pausi-

ni earlier this year on "Night.

Express," a live music show

on the private TV network

"We became great friends,

Although Pausini's debut hit single.

break out in the U.S.

the U.K. or the U.S.

Italia 1

David Foster

MILAN-Italian songstress Laura Pausini takes stock of her first five years of fame with her fourth album, "La Mia Risposta" (My Reply), released Oct. 14 on the Warner Music label CGD-EastWest. The album features an English-language track writ-ten for Pausini by Phil Collins, a clear indication of her aim to crack the U.S.

and U.K. markets in 1999. Pausini has already moved into the Latin market; she has recorded this album in Soanish as "Mi Respuesta." Since she shot to international star status after emerging in Italy

at 1993's San Remo Song Festival, her first three albums have collectively sold more than 10 million units worldwide, mainly in Europe and Latin America, says her label. "There is a marked change of direc

tion with this album," comments Alda Gandini, international exploitation manager at CGD-EastWest.

"Laura is no longer the little girl that we used to know; her image is more mature and more sensual, and her fantastic voice is even better," says Gandini, who notes that Pausini's musical maturity is reflected in the compositions and production. "Laura has co-written 10 of the 13

songs on the album, and we used U.S. studio musicians in the [Los Angeles] sessions," he adds. "The arrangements are electronic instead of orches tral, with Alex Richbourg-who worked recently with Janet Jackson on ber 'Velvet Rope' album-pro-gramming the rhythms."

The album's midtempo lead single, "Un'emergenza D'amore" (A Love Emergency), combines Laura's balladdriven vocal style with electronic backbeats from Richbourg and a sitar line played by Mike Landau "This album is more intimate and

personal than my previous albums, says Pausini, explaining the album's title. "It reflects my own evolution as a person and as a songwriter and my personal experiences, both ups and downs.

Pausini says "Come Una Danza (Like A Dance) and "Anna Dimme Si" (Anna Tell Me Yes) are her most personal songs. The latter recounts her friendship with a fan who wrote to Pausini about her problems with anoroxia

"Although we spoke a lot and met in Milan last year, it's as much about my feelings of helplessness, despite my love and affection, toward being able to help her," Pausini says. "After she heard the song, though, she did understand my desire for her to heal."

In addition to promotional tours of Europe and Latin America through the end of this year and a concert tour in the same territories planned for early 1999, CGD-EastWest's Gandini says that new markets are being targeted for next year. "With each album, Laura reaches a

album's best bets for future hits include the ballad "Brotherly Love" and the sing-along "Renaissance," featuring Dutch female R&B trio Dignity. who are signed to Virgin. The Postmen are in the middle of an extended Dutch club tour; they are also nominew audience," Gandini says, "Laura nated for the Heineken-sponsored is breaking into Scandinavia. We have Crossover Award, a prize for the best musical fusion of the year. a lot of interest from Japan and South-

Free Shops.

Italy's Pausini 'Grows Up' On Maestro's Attic Bow Js 'Built To Last'

TORONTO-Local hip-hop artist

Maestro is prepared for the work it will take to re-establish himself in Canada eight years after his last hit album. He knows that both skenties and supporters are curious about his first album in four years, "Built To

"A lot of people thought I was done," says Maestro (born Wesley Williams), previously known as Maestro Fresh Wes. "Now I'm back, and people are checking me."

Built To Last," released Oct. 20 by Attic Music Group, is his first ever for a Canadian label. There are no plans yet for a release elsewhere. Maestro says he developed the album's concept before he entered the studio. "I wanted to have a party record," he says. " 'Clap Ya Handz.' '416/905,' 'Hard Cranberry' are intentional party tracks; 'Food For Thought' and 'Make The City Stand Still' are love songs; while 'G.O.D. We Trust' and 'We Got It Sewn' are more

provocative songs. The artist calls the project his best album and adds that in the early '90s, I just wanted to make records. With this album, I know I needed hits." Recorded at Phase I. Studio Play. and Flip Side Studio in Toronto. Built To Last" was primarily pro-

duced by Scam with additional production by 2 Rude, Quattro Cinco, DRK, and Jay-Rome. Maestro is sun ported on the album by top Canadian R&B and hip-hop acts, including Michie Mee, Snow, Choclair, Carls Marshall, Wade O. Brown, Glen Lewis, Jason Simmons, Stone Poët, Ghetto Concept, Black-I, and Mystic.

"There's a large contingent of Canadian artists supporting Maestro on his album because he deserves our support," says Jamaican-born Mee. who toasts the rapper on the album's opening track, "Foundation." The set's first single, "Clap Ya

Handz/Turn It Out," was released Aug. 18 in order to re-establish Maestro with club DJs. Following a significant amount of club play, the track unexpectedly began receiving radio airplay from such Ontario top 40/ rhythm stations as CING Burlington, CIXX London, CIDC Orangeville, and CKDX Newmarket.

The second single, "Stick To Your Vision," which samples the Guess Who's 1969 international hit "These Eves " was serviced to Canadian radio Oct. 12. The video of the track was serviced to MuchMusic and its Quebec-based French-speaking counterpart MusiquePlus Oct. 20.

Maestro, who was born to Guyanese parents and grew up in the Toronto suburb of North York, not only broke down barriers for the mainstream acceptance of rap and hip-hop in Canada. He also paved the way for the acceptance of domestic R&B and hip-hop artists who fol-lowed, including Mee, Kish, Rupert Gavle. Dream Warriors, Simply Majestic, MCJ & Cool G, Finesse & Showbiz, and Organized Rhyme. There been't been a Canadian rar

artist that has come close to match-

says Sharon Kavanagh, producer of CITY/MuchMusic's dance program Electric Circus Maestro's stature in Canada is

largely based on his 1989 debut album, "Symphony In Effect, leased by the now-defunct New Yorkbased LMR Records and distributed in Canada by Attic. Powered by the single "Let Your Backbone Slide," the album has sold 170,000 units in Canada, according to Attic president Alexander Mair. In 1991. Maestro won two Juno Awards: top rap

recording "Symphony In Effect" and best MAESTRO

video for "Drop The Needle." Additionally. Let Your Back bone Slide" sold more than 50.000 units, according to Mair, reaching

No. 1 on The Record's singles chart, unprecedented for a domestic hiphop track

The follow-up album, 1991's "Black Tie Affair," also on LMR, boosted by another Canadian hit, "Conducting Thang," sold 60,000 units in Canada, according to Mair. However, 1994's disappointing "Naaah, Dis Kid Can't Be From Canada?!!"—released by LMR—sold only 10,000 copies in Canada, according to Mair. 'When 'Let Your Backbone Slide'

was released, the timing was right" for a hip-hop breakthrough in Canada, says Mair. "And Wes was the right artist. The media wanted a Canadian hip-hop artist [to be a star]. MuchMusic played all his videos out of the box, and then over 40 radio stations were able to play hip-hop, which isn't the case today

"We're hoping to do as much as can for Maestro's new album," says Scot Turner, PD/music director of CING. "It's an exciting album. He's got a lot of flavors on it, which is going to get him a wider audience. He opened up doors years ago, and he's even going to open up more

Attic is supporting "Built To Last" with an aggressive, two-pronged marketing program targeting hiphop and mainstream pop consumers. Attic kicked off its street campaign July 27 by issuing limited-edition vinyl versions of "Clap Ya Handz/ Turn It Out" for club DJs. DJs have

since received vinvl editions of the alhum and "Stick To Your Vision" as well as singles featuring R&B mixes of the tracks "Holy Water" (featuring Ghetto Concept) and "The Visine with DJ Grouch. A high school and college cam-

paign kicked in Aug. 25. Throughout October and November, Attic is running 15-second spots on MuchMusic and MusiquePlus. At the same time, Attic has purchased advertising on numerous top 40 stations across the country; in such U.S. music publica tions as Vibe, Source, and Rap Pages; and in such Canadian music magazines as Word, Club Life, Mic Check, Chart, Vice, Access, and Watch, Noting that Attic's promotion and

marketing is targeting the 14-19 and 20-24 demographics, the label's marketing director, Nigel Newton, emphasizes the importance of trying to reach buyers outside the R&B/hiphop community. "Our challenge now is to educate 14- to 19-year-old [non-R&B] males that watch 'Rap City' and who are into Wu-Tang, Notorious B.I.G., and Puff Daddy about Maestro."

Maestro: The Early Years TORONTO-Maestro's career catalog product by Ike & Tina Turn-

breakthrough came about after the rapper was spotted on a local TV show by executives from the New York-based independent dance label LMR Records in 1989. "Canadian labels weren't trying to

heck for me when I was shopping my demo then," says Maestro. "They said they wanted to hear a better version of 'Let Your Backbone Slide.' LMR Records (executives) and Stevie R saw me perform and knew the song had hit potential. They didn't ask me for any big-time master version.

Despite his early successes in Canada, Maestro eventually decided he needed to concentrate on breaking stateside. Moving to Brooklyn, N.Y., in 1992, he recorded "Nasah, Dis Kid Can't Be From Canada?!!," released by LMR. However, the album failed to catch fire on either side of the border. When Maestro's contract with LMR expired in 1996, he returned to Toronto to work on another album. LMR ceased operating as a label in

1996 and has since been folded into

Saia Records, Distributed by Atlantic

Records in the U.S., Saia has released

er, Jim Croce, Duke Ellington, and Stevie B. Attic continues to license Maestro's LMR catalog for Canada "Maestro had huge Canadian suc

cess, but the bottom line was that he wasn't a homeboy in the United States," says Larry Moelis, VP of operations at Saja. "Between his more sophisticated style and his lack of connections, it was impossible to break him in the U.S. He wasn't accepted by the rap community horo Shopping a seven-song cassette

demo last year in Canada, Maestro says he unexpectedly found closed doors at several major Canadian labels. "I couldn't even get a meeting with a couple of labels." he says, "That was a shock after what I'd done. Attic, however, was interested in working directly with Maestro and signed him. "I recognized that his music was still fresh and very cutting-edge," says Brian Allen, VP of Attic Music Group, "Also he was back doing the rhymes and hooks that had estab-

lished him in the first place."

66

LARRY LeBLANC

Merchants

Alliance, Out Of Chapter 11, To Focus On One-Stop Business

NEW YORK-When Alliance Entertainment Corp. (AEC)-fresh from emerging from Chapter 11 on Aug. 20-recently withdrew from bidding on providing music and fulfillment services to Blockbuster Music stores.



it sent two signals to the industry. First, it shows that Coral Springs. Fla.-based AEC has the ability to walk away from business that would add volume but not profits, a trait not displayed by the company's previous management team. That weakness was one of the main reasons behind the wholesaler's date with Chapter 11

on July 14, 1997. But if one presumes that Valley fully bid on the Blockbuster Music business (BillboardBulletin, Oct. will achieve a profit on the deal, it also shows that AEC, even after successfully fighting its way out of bankruptcy, still has work to do to regain its competitive edge.

AEC president CEO Eric Weisman, in an interview that took place before the Blockbuster Music bid was withdrawn, acknowledged that while AEC has made great strides in successfully reorganizing the company, there is room for improvement.

"My view is that there are still things we are working on to improve our business, and we are committed to making improvements," Weisman said, "We have met the challenges that we have had to face and have every reason to believe we will continue to meet the challenges."

He pointed out that AEC is the only one-stop in the history of the music industry to successfully come out of Chapter 11. Other one-stops that filed for bankruptcy protection were either liquidated or sold. "Everyone



thought we would be liquidating, Weisman said. "Clearly we have a lot of supporters among suppliers, otherwise we wouldn't have made it through

Chapter 11" Thanks to that support, AEC is now trying to get back into the game by concentrating on its core business, the one-stop group, to make it more efficient and reduce expenses, while preparing for the future.

facility, introducing warehouse management software technology" to the company's systems, said Weisman. "It will be completed by May of next year and will allow us to be more efficient from a cost point of view, as well as providing more services to customers in a state-of-the art manner."

"We are going to be automating the

In addition, the company will redesign its warehouse to maximize the capabilities of the new system. That process, which should help squeeze costs from the company's overhead, is

expected to be completed by July. The facility currently measures 240,000 square feet; when redesigned and expanded it will have a capacity of 390,000 square feet.

The other way to improve a company's expense structure is to increase volume—which makes costs a smaller percentage of sales-and AEC has a strategy for that, too, according to Weisman. The business plan calls for the company to achieve sales of about \$400 million during its current fiscal (Continued on page 71)

have acquired at least six record-

ings in the previous six months. The

findings have been tracked for three years to give a picture of the

changes in music retail market

One striking result is

the growing share of the

music market held by the

mass merchant Wal-

Mart. This past summer.

11.9% of active buyers

said they shopped there

most often for music- a

2.7-percentage-point lead

over the retailer in second place. Wsl-Mart's share

has steadily increased; it

was 9.7% in 1996 and

10.3% in 1997.

Figuring Merchants' Sales From Consumer Preferences T'S NOT EASY to figure out "active buyers" of music, those who

music sales for the top merchants in the U.S. Many retail companies are privately held and don't disclose results. And for the publicly owned firms the data can be misleading. Sales from video, books, accessories, and T-shirts, as

well as advertising dollars from the labels, are included in the total revenue, which makes it hard to determine how much music is actually being sold.

One way to get a handle on this is to ask the people who are buying records. A polling firm, Strategic Record Research, has queried consumers about their retail preferences for the past

three years. The company, a unit of Los Angeles-based Left Bank Organization, asks

10,000 consumers in random phone

calls if they buy music and, if so,

where they purchase it most often.

The firm lists the results for the

That is noteworthy when you compare Wal-Mart's figures with those of its biggest competitor, Kmart, In active-buyer market share. Kmart ranks 14th, at 1.6%-and that is

down from 2.3% two years ago. Wal-Mart has 2,391 stores in the (Continued on page 72)

Alliance Readies Online Outlet For Its Indies

BY STEVE TRAIMAN

NEW YORK-Alliance Entertainment Corp. (AEC) will launch in late

October its prototype online retail concept, which has been designed for independent retailers. Alliance, one of the largest music wholesalers, has created the Store 24,

an online site that is initially being set



Fla.-based music store, at thestore24. com/planetgrooves.

The site will be the first fully functional World Wide Web music store maintained by a distributor for independent retailers.

The Store 24 will eventually be offered to all Alliance accounts on a "plug and play" basis. It is expected to put independent retailers on an equal footing with major chains, which can more easily afford to design and maintain their own sites. It also will give indie merchants an opportunity to improve customer service for music, video, games, and other multimedia products.

"It's part of our overall strategic plan that president Eric Weis-

man designed to position the Alliance Entertainment Corp. as a new-generation distribution company," explains Bob

Ekizian, VP of marketing and independent retail accounts. "We are everaging our core competencies. particularly our ownership and involvement in the development of AMG, the All-Media Guide." AMG's All-Music Guide won leading search engine Yahoo's award this year for best music reference site on the Web.



Planet Grooves music store in Clear. water Fla (Photo: Steve Traimen)

A key feature of the Store 24 is that it will immediately inform consumers or retailers whether requested product is in stock.

All packing and shipping of prod-uct will be handled from AEC's newly automated warehouse in Coral Springs, Fla., with shipments made daily to consumers by United Parcel

Service or overnight delivery, using (Continued on page 71)

Delivers Advanced Consumer Direct Fulfillment Solutions

"The Real-Link between the Web Retailer and the Consumer"

Extensive product catalog with over 265,000 skus available

Your shopping catalog fueled by the All-Music Guide™ & the All-Movie Guide OAMC

We Pick-Pack-&-Ship orders direct to your consumer under your retail identity



Natalie at 1-800-329-7664 ext. 4303 e-mail: cdf@aent.com www.aent.com/cdf

Musicland Promotions Target Personal Connections With Consumers

WASHINGTON, D.C.—In this age of screaming billboards and stunted attention spans, Musicland wants to be more than a blip on the music consumer's radar screen.

The company has refocused its marketing initiatives in an effort to connect more personally with cus-tomers of its Musicland, Sam Goody. On Cue, and Media Play stores through highly targeted advertising initiatives, broad partnership programs, and a range of in-store shows.

"It's a different world now," says Marcia Appel, Musicland senior VP of advertising and partnership marketing, "We deal with a music customer that is more diverse, more female. We've always had younger and older buyers, but now for the first time there are two huge population groups [of young and old] in the stores.

One of the keys to the new strategy is the integration of all marketing efforts, from advertising and vendor partnerships to the Minneapolis-

based company's magazine, Request.
"Instead of being individualized departments that put together pieces of a project and then hand it off, we now have a much more interreted



and thus more powerful, marketing effort," Appel says. "The end desire is, of course, to sell more music, and long term, to create a bond with the consumer that is not easily shaken The company has learned that it's not only the message delivered to consumers that counts but also where that message speaks to them

"Teenage girls love magazines and

mation, so we launched a broad campaign in Teen People," says Appel. This was a departure for us, because it is magazine-based and because we committed to a monthly program that includes not just ads but a branded cohesive campaign. We needed something to build our brand, to reinforce

The initiative included a contest in which a fan will be sent to meet the Backstreet Boys; that generated 75,000 submissions, Appel says.

"The advertising is not just centered around one new release or 10 products on sale," she says, "It really is being branded to become attached to the customer's heart."

Another piece of the marketing plan is a move toward deeper cooperative alliances and away from one-off promotions.

We've moved to bigger programs that can make an impact rather than multiple smaller programs," says Stephanie Maki, director of partnership marketing and national promotion at Musicland, "Couponing has been around for a long time, but when we do couponing with external partners now, it generally falls under the umbrella of a bigger program. It used to be that we'd say, 'Sure, why not do a coupon for a given packaged good?" We now try to limit the coupons we do with external partners so we are not all over the marketplace, which deval-

ues what the offer is." With the casting off of single-minded promotions has come a focus on larger events such as Bandemonium. a grass-mots national contest to find new musical talent: Pensi is the title

Previously called Unvailed (because the finals were held in Vail, Colo.), the contest will begin its latest round in January 1999 with a call-through signage in stores, on college campu es, and in clubs-for bands to submit demos. Musicland whittles down the selection to 20 bands, which participate in playoffs in 10 U.S. cities. The

finals will be in March in Florida. During the past three years, the event has snowballed from 300 entries its first year to 600 to 800. The winning hand or artist receives a cash nrize and a free session with a producer to create a professional CD.

The contest "has made consumers aware that our roots are in music, Appel says. "It has reconnected us with the consumer who wants to find

It also gets the Musicland, Sam Goody, On Cue, and Media Play names out on university campuses, clubs, and other premium spots.

Maki says that although Pensi is the

title anonsor. Bandemonium eventually will have four to six sponsors.

"A lot of programs may have 13 or 14 snonsors, but we want our sponsors to get the attention they want and deserve, so we tend to limit it," she says. Among other events for which Musicland has formed deep partnerships are a back-to-school promotion that offered a top prize of \$20,000 in MasterCard travelers' checks, TVs.

ticination in Pensi's recent under-thecap Pop Culture game. Contestants whose bottle caps said that they won a free CD at Musicland could pick up their prizes at a store rather than mailing in the cap.

"We sell Pepsi product in our stores, and they have traditionally focused on teens and music, so we thought it was the perfect fit for us." Maki says. Although final results weren't in by press time, Maki savs early research shows that most winners did make additional purchases when they came to collect their prizes.

Musicland also has stepped up its ampling programs, offering store browsers everything from hair-care products to snack food to gum to soda, according to Appel.

Of course there's nothing like a big event on the premises to bring consumers into a store. Appel says Musicland is working to take the in-store artist appearances way beyond CD signings in stores in the top 20 markets that can handle the foot traffic and generate media exposure

The jewel in the company's in-store crown is the Home Before Midnight



series of free concerts staged on the third floor of the Sam Goody store in Greenwich Village in New York, Chris Nadler, Musicland senior divisional advertising coordinator for the Northeast region, conceived the series three years son as a comfortable space for 200 fans, journalists, and industry executives to listen to music, grab some food and drink, and relax. "We wanted to convey the fact that

people can get off work, come see some great music, get an autographed CD, spend some quality time with artist, and be home before midnight," Nodlor sava The series has now presented more

than three dozen abows, and Nadler says shows can generate sales of anywhere between 25 and 150 pieces of the featured artist's product. The concerts are accustic or semi-

accustic in nature and have featured acts as diverse as the Fun Lovin' Criminals, Jeffrey Gaines, and Bounty Killer. A key to the series' success is that the shows are opened by a local





show are, from left. Scott Van Horn.

regional sales manager of Geffen Records; Zombie; and Chris Nadler, senior divisional edvertising coordinafor for the Northeast region at Musicland, which operates Sam Goody, act that attracts its own following,

Most of the headlining acts are in town to play shows at local clubs, but Nadler says the key factor for Home Before Midnight is its atmosphere. "We don't want people to see the

same show they'll see the following night, and we don't want to compete with the clubs; we are trying to support them," he says. "Hopefully someone is going to do something spontaneous, break a guitar string, something that adds to the intimacy of the offsir Nadler is now working with local

radio stations and with club promoters and even broadening the series' impact outside of the store's location. At Gaines' recent visit to New York. everyone who purchased a CD at the Home Before Midnight show got a free ticket to his Irving Plaza show the following night. In early Septemher Musicland teamed with Geffen Records and WXRK (K-Rock) New York to promote the new Rob Zombie album by offering anyone who purchased or pre-ordered his new record at a Musicland or Sam Goody store a free ticket to his show in New Jersey. Those fans were also the only ones who could get into the show. Nadler says the promotion drove traffic to six area Sam Goody stores and sold all 850 tickets to the venue. Although it's the best-known

Musicland concert venue, the Greenwich Village Sam Goody isn't the only Musicland store to host a regular live music series The Roosevelt Field store on New York's Long Island offers local-talent showcases on Saturday afternoons, Nadler says, and the store at the King of Prussia mall in Pennsylvania and one Boston location are starting music series as well.

While the bulk of Musicland's mar keting initiatives are targeted toward younger consumers, the company is working to induce bely boomers and others to come down. This holiday son. Musicland will reintroduce its Holiday Checklist, an in-store tearsheet on which fans can check off favorite new albums or artists; they can then give the sheets to parents or others who want to give them gifts.

"Gift-giving time periods-around the holidays and then in the spring when it is graduation, and Mother's and Father's Day-are real big times for us," Maki says.

newsline...

MEDIA METRIX and RelevantKnowledge, two companies that measure the number of visitors to Internet sites, have merged and formed a new company that will retain the name Media Metrix Inc. The firms measure more than 15,000 World Wide Web sites and online properties and poll a sample of more than 40,000 Internet users. The companies were headquartered in New York and Atlanta, and the new entity will keep the dual-city base. CONOW, the online music retailer and Reel com, the Internet video mer-

chant, have formed what they call a "shopping network" with two other electronic-commerce companies, Cyberian Outpost, which sells computer products, and toy store eToys. The retailers will be linked to a Web page that features promotions. Other merchants are expected to be added to the network

K-TEL, the marketer of music compilations, has formed a partnership with

Internet affiliate sales firm LinkShare that is expected to increase visitors to K-tel's online music store. New York-based LinkShare, which signs up companies that link to K-tel's site, will earn a portion of the revenue generated from online sales. K-tel's stock rose 18% to \$6.50 in Nasdao trading when the partnership was announced.

COLUMBIA HOUSE, the major record club, says it has made a deal with The Music Connection that will allow that members and customers of its online music and video store. Total E. to create customized CDs online Music Connection's Musicmaker has more than 160,000 tracks available for compilations. The CDs will range in price from \$9.95 to \$19.95, depending on the number of tracks. Columbia House is owned jointly by Warner Music Group and Sony Music Entertainment.

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Valley Media's Stock Offering Ooes A Oisappearing Act

happened to Valley Media's stock

offering, anyway? At the Assn. for Independent Music (AFIM) Convention, held back in May in Denver, the talk of the town was that Woodland, Calif.-based which operates mega-onestop Valley Record Distribution, Distribution North Amories (DNA) and the Santa Fe, N.M.-based label Valley Entertainment-would soon be announcing an initial public

offering (IPO) (Billboard, May 30). Events immediately following AFIM and the generally tight-lipped vibe at DNA's sales conference in June in Sacramento, Calif., led Declarations of Independents to believe that an IPO was in fact in the offing

Then, nothing A source in the know recently told us that the Valley IPO had been placed "on the back burner."

We contacted Valley CEO Rob Cain during the company's annual strategic planning meeting the week of Oct. 12 in Santa Cruz. Calif., about the matter. He said only, "We don't comment on what we're doing with our equity."

However, an informed source indicates that while Valley has not completely discounted the idea of mounting an IPO, it is taking a waitand-see attitude about making a market plunge.

The source says that Valley management's second thoughts about an IPO are reflective of a generally greater caution about going public. He points out that in September 1997, 61 IPOs were launched; in the same month this year, only four companies went public. Furthermore, market analysts have noted all year that most recent IPOsincluding many by entertainment companies—have not performed up to expectations.

So, don't expect to see that Valley IPO happening in the immediate future, but don't count the company out of the Wall Street game either.

FIELDING HURLEY: We have our personal crusades, and occasionally we discover to our delight that some of our friends in the indie music business share them.

Declarations of Independents was cheered to learn that early next year, the new Portland, Ore.-based label Field Recording Co. will kick off business with "Weatherhole," a new album by one of our personal heroes, eccentric folk musician Michael Hurley Hurley's last American album

was "Wolfways," released in 1995 by Koch Records, the label operated by Port Washington, N.Y.-based distributor Koch International (Billboard, Aug. 26, 1995). The imprint's A&R man at that time was Nicholas Hill, an avowed Hurley fan who first met the singer/songwriter when both men lived in Portland during the '70s.

Hill, who has since left Koch, decided to start a label to execute var-BILLBOARD OCTOBER 31, 1996

by Chris Morris

ious albums he's been itching to get into the market. "It's not just [about] Michael-there are a lot of projects I've been involved with over the years, and to not have an outlet for them is kind of dumb." Hill says. Why shouldn't I be doing it on my

And what better way to get the ball rolling than with a new collection by the artist known as "the Snockman"? The author of a priceless 1965 Folkways debut, two magnificent sets for Jesse Colin Young's '70s imprint Raccoon, and several fine albums for Rounder, Hurley remains one of the elusive

masters of American folk. "Weatherhole," which will be distributed by Tim/Kerr Records, will follow Hurley's current "Bellemeade Sessions: A Return To The Land Of Lo-Fi," a compilation of tracks from various sessions that was recently issued by the Irish label Blue Navigator.

The Field album, cut in Richond, Va., and New York, finds Hurley backed by a powerful group of sidemen that includes Dave Reisch of the Holy Modal Rounders, Paul Watson of Sparklehorse former Cracker/ Gutterball/House Of Freaks drummer Johnny Hott, and multiinstrumentalist David Mansfield. Need we say we can't wait?

Snockman fans, please note: Hurley is in the midst of a rare West Coast concert tour that will take him through California, Nevada, Oregon, and Washington and ends in mid-November.

FLAG WAVING: Over the last decade, New Orleans-based Black Top Records has midwifed the cor backs of some blues and R&B artists who mysteriously slipped into obscurity. To an honor roll of rediscovered notables that includes the late James



Roscoe Shelton. who makes a fan tastic bow for Black Top with the new album "Let It Shine

Blues and R&B collectors will fondly remember Shelton as lead vocalist of the '50s gospel group the Skylarks, who cut a succession of stellar secular sides for the Excello and Sound Stage 7 labels during the late '50s and '60s. Possessed of a distinctive and powerful voice. Shelton suddenly vanished from the

"I had retired." Shelton says today, "I got out of it in '68. Things were not going too well for me.

A format change at the powerful R&B station WLAC Nashvillewhere Shelton's manager John Richbourg, who ran Sound Stage 7. was the reigning DJ-seemed to spell the end of things for the singer. Then living in Dallas, Shelton moved to Nashville, where he experienced a major career change.

From 1969, I was working at a medical college," he says, "I was housing director for the medical students. I retired from there in 1988." A phone call from out of the blue

business in 1994 "I was sitting around the house, and one day I got a call from [Nashville guitarist/ ducer] Fred James. [Singer] Earl Gaines put him in touch with me . . . It was good, because I wasn't doing

anything ' Shelton and Gaines began per forming together as the Excello Legends, and Shelton cut albums for Appaloosa Records in Italy and the South Carolina indie Magnum Records. But he expresses the greatest satisfaction with "Let It Shine," which was produced by James, who also contributes some

powerful guitar work. Anyone with a fondness for

will be knocked out by Shelton's new onus. At 67, the vocalist's powers are undiminished by age, and such new Shelton/James originals as "Sometimes I Get Bitter," "Save Me," and "Hard To Be Alone" are in the classic mold.

Shelton says of the new record, It's given me a new lease on life . . . Now, again, I really am enjoying what I'm doing

Shelton and Gaines, who recenty appeared at the King Biscuit Blues Festival in Helena, Ark., will annear Wednesday (28) at the 3rd & Lindsey Bar & Grill in Nashville. On Nov. 2, they begin a monthlong European tour.

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Merchants & Marketing



NRM Targets Tempo, Rainbow; Navarre Reports Loss For Otr.

Record Mart's (NRM) press release of Sept. 24 in which the chain said it will acquire up to 23 stores, without giving any details, is becoming clearer. Sources say that Carnegie, Pa.based NRM has signed a letter of intent to acquire four stores from the five-unit Rain.

bow Records, according to sources (BillboardBulletin,

Oct. 16). Neither Newark, Del.based Rainbow nor NRM returned calls seeking comment

NRM's deal with Rainbow apparently is concurrent with but separate from the negotiations the company is conducting with Pacific Coast One-Stop, which owns the 22-unit Tempo. According to sources, NRM is negotiating to buy stores from that chain as well (Billboard Palletin, Sept. 25). It is now believed that NRM is negotiating to buy about 18 of the Tempo stores. Sources say the Rainbow deal has progressed to the point where the chain is contacting landlords about lease reassignment to NRM, NRM currently operates 159 outlets.

A DAY AFTER Navarre reported a loss of \$1.42 million on sales of \$54.9 million, the company announced the resignation of its COO, Guy Marsala, and a corporate restructuring. While sales for the quarter that

ended Sept. 30 were up 13% over the \$48.6 million generated during the

year compares with a net profit of \$519,000 last year (BillboardBulletin, Oct. 21). In explaining the loss, the company said it included \$1.4 million in write-offs and settlements with computer software publishers that formerly were doing business

with Navarro's computer product division and \$869,000 in operating expenses associated with the continued development of

NetRadio Network," an Internet-based radio network owned by Navarre

Also contributing to Navarre's problems, gross profit declined as a percentage of sales, while expenses increased during the second quarter. Gross margin declined two percentage points to 10.8%, while operating expenses jumped to 13.3% of sales, up from 8.8%. Eric Paulson, president of the company, says that while gross margin declined, if the write-offs are added back into the equation, gross margin was strong for the quarter.

The increase in operating expens es was primarily attributed to the company's strategy of developing NetRadio, as well entering the DVD market and expanding its music distribution business into Canada, Also, the company has made investments in developing a business-to-business World Wide Web site for its labels.





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ALLIANCE TO FOCUS ON ONE-STOP BUSINESS

(Continued from page 67) year, which ends Jan. 31.

In addition, AEC is aggressively targeting the Internet as an area for growth. Up until now, that area has been dominated by Valley Media, which does fulfillment services for CDnow, Music Boulevard, and a host of other online retailers. The online business took off while AEC was in Chapter 11, and consequently most virtual retailers chose to avoid the ailing one-stop. Weisman said the company is ready to rock'n'roll in pursuit

of online business. He said he foresees growth from three areas on the Internet. First, about 50% of AEC's overall sales vol-

ume comes from national accounts: and as those accounts get into online retailing, Weisman said, AEC will be a beneficiary

Second, AEC is also looking at independent brick-and-mortar merchants, which currently account for about 25% of the one-stop's overall business. AEC is pursuing Internet business via the Store 24 program, in which independent merchants can put their own logo on an Internet retail site customized for them by Alliance (see

ory, page 67). Third, Weisman said that he expects to generate volume at the expense of Valley Media, although he did not cite that company by name. Inter-net retailers, he said, "likely will want to have more than one back-end supplier, just so they are not depende on one company. And we can really do the job. We feel very confident that we are growing market share on the Internet side in an aggressive manner because we have very solid core competencies to complement the [online] retailers, from data to technology to inventory breadth."

An integral component of AEC's online plans is All Media Guide (AMG), a database company based in Big Rapids, Mich., formerly known as

Matrix, which will be moved to Ann it was absorbed and subsequently Arbor, Mich. That company's prod-ucts include the All-Music Guide, the shut down by AEC; one in Coral Springs; and one in Los Angeles, the All-Movie Guide, the soon-to-be-marregion that was serviced by Abbey keted All-Games Guide, and the soon Road Distributors before AEC shutto-be-launched All-Book Guide. The All-Music Guide, which was recently The L.A. office is a part of a 15,000-

square-foot satellite warehouse, which is overseen by Sam Ginsburg.

In addition to AMG, which has a staff of about 75, the other business division of AEC is One-Way Distributors, based in Albany, N.Y., which wholesales budget releases and licenses music for its own special packages.

the AEC banner, but that label is now owned by the same banks that own AEC and is undergoing its own Chapter 11 process. Also under the company umbrella, St. Clair's was sold by

At AEC. Jim Gaffney has been appointed chairman. Weisman describes him as "someone who has been involved in many companies' boards of directors." Other key executives are Alan Tuckman, executive VP of sales and purchasing: Peter Blei, executive VP of operations; and David Schlang.

executive VP of new business. Executives at the one-stop group include Robbie DiFreitas, senior VP of purchasing; Matt Constantino, senior VP of fulfillment services; Mike Donahue, VP of national accounts; Bob Ekizian, VP of indie retail

(Continued on next page)

the heart of the Store 24 program. and Weisman expects it to play a growing role as the Internet becomes an important selling tool. AEC is fulfilling Internet orders for UBL.com and Shopping.com.

named the best music reference guide

on the Internet by Yahoo!, serves as

among others, with volume this year

of approximately \$4 million, accord-

ing to sources at the company. Weis-

man refused to specify volume, but

said, "We expect this business to grow

noted, "With our emergence [from

Chapter 11], it is exciting that retail-

ers of all different types are calling to

see how the reorganized one-stop

group can offer wholesale services

Other good news for the company

is that Barnes & Noble just re-signed

a four-year deal with Alliance for ful-

fillment that includes a data licensing

agreement. While Weisman acknowl-

edged that Barnes & Noble may buy

certain music titles directly from rec-

ord companies in the future, "they are

having such good growth in their busi-

ness, we might not see our business

company's core business, with approx-

imately 550 of Alliance's 700 employ-

ees assigned to that division, accord-

ing to Weisman. The one-stop division

has 14 sales offices, of which three act

as branches: one in Bethel, Conn.,

where CD One-Stop was based before

The AEC One-Stop Group is the

[with them] affected at all."

and products for their businesses."

Aside from the Internet, Weisman

exponentially!

One-Way, which is housed in a 100,000square-foot facility and employs about 75 staffers, sells prepackaged music primarily to mass merchandisers, drug stores, supermarkets, and truck Concord Jazz was previously under

AEC back to Miles Flood, president of the Montreal-based company,

and marketing; Gustavo Bello, VP of international; Rob Lensman, VP of

ALLIANCE READIES ONLINE OUTLET FOR ITS INDIES (Continued from page 67)

invoices of the retail account whose online site was accessed by the con-

For Jim Dunn, owner of Planet Grooves and its predecessor, Vinyl Museum, since 1986, the Store 24 provides a great opportunity. "We've been an AEC account for about 10 years and a strong buyer the last eight years or so," he notes. "We're direct with WEA, but Alliance is our main distributor for most other inventory, and

it's been a good team effort." Dunn had been thinking about a Web site to expand the store's links to a number of area high schools and the many tourists from Canada, Europe, and elsewhere who provide a good chunk of its customer base (Billboard, Aug. 23, 1997).

"We started getting into an online presence in late 1997 and had developed a home page," Dunn recalls.
"When Aaron Serrano, our local AEC rep, told us about the Store 24, we saw the potential of some really big sales," without the cost and high-level maintenance generally required of online sites, "It would be really prohibitive to do this on our own."

Ekizian recalls that Dunn was typical of many of AEC's accounts. "Through our rep network, a lot of accounts said they wanted to get on the Internet but didn't have the money to really make it work," he says. "The Store 24 is our way of giving something back to our loyal accounts. It's a way to break down the walls of an indie retailer's store and expand their reach. The Store 24 is the solution to their customers' needs for information on how to get any product any time."

The only investment in dollars for an account is "just to stay a loyal Alliance customer," Ekizian says. He declines to say what Alliance has invested in the project. "Just as we're doing with Planet Grooves as our beta test site, we're designing the site and will host it, providing all updates on new releases and price changes. We'll be testing all facets of the program; one of the [site's] beauties is its 'scalability,' which enables us to enhance

any feature for the full network." He notes that the initial use of the AMG will be limited to looking up the artist and album title only, providing information on full albums. EPs, and

"Once we're sure the first two areas are fully debugged, we can add song title look-up to all active sites at once," he explains.

AMG, the nucleus of the Store 24 concept, was founded by Michael Erlewine, a musician/computer programmer who once traveled with Bob Dylan, and Vladimir Bogdanov, a database expert. They were soon joined by data engineer Chris Woodstra, who is now editor in chief of AMG

In addition to the All-Music Guide the AMG consumer directories include the All-Movie Guide and the All-Game Guide, which will be available to any AEC retailer in the future, and the soon-to-be-launched All-Book Guide. After the beta test period for Planet Grooves, "rollout of the Store 24

will be based on supply and demand," Ekizian says. "We've already gotten a number of solid inquiries and will be to have a lot more online activity through all of 1999 *

"We're really excited to be the launch site for the Store 24." says Dunn. "We'll be advertising in all the local media, focusing on print ads with our six key high school newspapers; the See monthly magazines, distributed to area hotels, motels, restaurants, and stores; and the St. Petersburg [Fla.] Times."

In an advertisement for the annu Clearwater Jazz Holiday Oct. 15-18, which usually draws 25,000 people, Dunn included copy that mentioned the new Web site.

We see great potential in bringing sons to stay with us," he says.

actively soliciting other accounts later this year. It does take time to set up each customized site, and once the busy holiday season is over, we expect

in new customers from our many area visitors and giving our existing customers more service and more rea-

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BILLBOARD OCTORER 31, 1998

(Continued from page 67)

U.S.; Kmart has 2,130.

Industry observers say that Wal-Mart has gained music market share through low pricing and aggressive marketing, including in-store concerts. And Wal-Mart's inventory control systems are legendary-so much so that the discount merchandiser is suing Internet retailer Amazon.com, charging that the online company has been trying to steal its trade secrets

by hiring away staffers. The music merchant in second place among consumers is, not surprisingly, Musicland, the largest specialty music retailer in the U.S., with 1,337 stores. But its share-9.2%has been fist over three years.

In third place is Blockbuster Music. What's impressive here is that its market share is increasing-to 8%

this year, from 7.6% last year and 6.2% two years ago. Blockbuster Music had been in

deep financial trouble, closing many stores and putting expansion plans on hold. Recently, its parent, Viacom, sold the music chain to Wherehouse Entertainment. If you add up the active-buyer shares of Wherehouse (4.1%) and Blockbuster, they total 12.1%, which is higher than

Wal-Mart's Some explanations for Blockbuster's steady growth are its aggressive advertising campaigns, the turnaround of the video chain, and the recent chart success of R&B "We're one of the top retailers for R&B music," says spokeswoman

Liz Greene. The biggest declines among the sellers of music are at the record clubs. Time Warner has reported sluggish sales the past few years for its 50%-owned Columbia House record club, and executives at competitor BMG Record Club have noted

the same trend Strategic said that Columbia House was No. 7 among active consumers, with a 4.8% share. But that was down from 6.1% two years ago. Taking an even larger drop in share was BMG Record Club, in eighth place at 4.3%, down from 6.4% two years ago.

ALLIANCE (Continued from preceding page)

consumer direct fulfillment; and George Copagna, CFO. At the other divisions are Harris

Kozak, president of One-Way, and Michael Erlewine, president of AMG. Jerry Bassin, founder of Bassin Distributors, the precursor to AEC, is a consultant to the company.

Although AEC is now focused on the all-important fourth quarter, in the long term it "is committed to create a platform that will make us very successful in years to come in growing the business," said Weisman. "Since the company has limited proprietary properties and is focusing on the wholesaling and distribution of prerecorded music products, the key is our people. By leveraging our key assets, it will allow us to be successful in all our initiatives."

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check out the valley.....

DISTRIBUTORS. Four Winds Trading Co. in Boulder, Colo., names Kent Crawford director of sales and marketing. He was head of Crawford Consulting Services.

MUSIC VIDEO, Stefanie Nimick is named director of affiliate relations, Central region, at MuchMusic USA in Woodbury, N.Y. She was regional director of affiliate sales and marketing at FX Networks.

NEW MEDIA. Dormont Technologies Ltd/Startracker in Pittsburgh appoints Jennifer Brody sales manager, Northern region. She was a marketing and sales assistant at PolyGram Group Distribution.

Launch Media Inc. in Santa Monica, Calif., names Jim Hughes senior

backyard!

VP/GM of mvLaunch.com and Paige Arnof-Fenn senior VP of marketing. They were, respectively, VP of E! Online and special assistant to the chief marketing officer at Coca-Cola. HOME VIDEO. Artisan Home Enter-

tainment in Santa Monica promotes Jed Grossman to senior VP of rental sales and distribution; Tim Fournier to senior VP of sell-through sales and distribution; Pat McDonough to VP of sell-through sales and distribution; Andrea Hansen to sales manager. special markets; and Palmer Brown to national sales director, DVD. They were, respectively, VP of rental sales: VP of sell-through sales; executive director of sales, sell-through; sellthrough sales assistant; and director of sales, West Coast.

RETAIL TRACK (Continued from page 70)

ended Sept. 30, Navarre lost \$1.4 mil-

lion on sales of \$108.1 million, compared with a net loss of \$542,000 on sales of \$88.4 million reported in the corresponding period last year. On Oct. 20, the company's share price closed at \$2.813, down 12.5 cents from the previous day's close.

With the departure of Marsala, effective Friday (30), Paulson notes that "we have taken out a layer of management and put the decision making closer to the street, and it flattens out our organization, with the division heads reporting to me."

The restructuring represents the third realignment of the company in two years. "Every time our customer base or vendor base changes, we have to restructure," says Paulson. More over, he adds that Navarre has expanded into a new product line, DVD, and is seeing greater synergy between its music, computer software, and DVD product lines. Previously, he says, the company has been structured around product lines, but in the future it may be structured around function.

FOR THE RECORD A photo from the WEA Conver tion in the Oct. 17 issue of Billboard listed George Rossi's title incompletely. He is the distributor's execBillboard.

OCTOBER 31, 1998 Top Pop. Catalog Albums

THIS	UNST	COMPLED FROM A NATIONAL SAMPLE OF RETAIL REPORTS COLLECTED, COMPLED, AND PROVIDES ARTIST IMPRINT A NUMBER DISTRIBUTING LABEL (SUG LIST	STORE AND RACK SALES O BY SOUNDSCAIN® PRICE.	TOTAL CHART
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_	_		LICENSEO TO ILL	
2	2	MANNHEIM STEAMPOLLER AT	A FRESH AIRE CHRISTMAS	36
3		METALLICA & * ELEKTRA 611 /- [EG/10 9816-98]	METALLICA	11
4	3	SHANIA TWAIN A ** MERCURY INVESTIGATION 522886 (10.98 EQ.16.98)	THE WOMAN IN ME	37
5	4	BOB MARLEY AND THE WAILERS &* TUFF GONG B46210*15LAND 11D.98 CQ17.981	LEGENO	19
7	5		JAGGED LITTLE PILL	48
8	12	ERIC CLAPTON A TIME PIECES HE FOR HI CLAMM 17 98 EQ11 981	THE BEST OF ERIC CLAPTON	17
9	25	BOB SEGER & THE SILVER BULLET BA	NO A' GREATEST HITS	20
10	6	SOUNOTRACK A'	GREASE	
-	7	POLYDOR ELITING ALM (180,98 EQ 17 98) CELINE DION A ** 550 MUSIC 67541 EPIC (18 98 EQ 17 98) PINK FLOYO A **	FALLING INTO YOU	28
11		PINK FLOYO A"	OARK SIDE OF THE MOON	13
12	11	SUBLIME #1 1141 SWC# (10 88 16 86)	SUBLIME	11:
13	13	GUNS N' ROSES A " OFFEN 24140 H 35 1 190	APPETITE FOR DESTRUCTION	11
14	8	JIMMY BUFFETT A	SONGS YOU KNOW BY HEART	38
15	9	TOOL A VOICEUR \$1007* 110 98/16 98	AENIMA	40
16	14	VOLCANO 31087* 110.98/16.98 AEROSMITH ▲* GEV ENJANTS (1,0.98/17.98)	BIG ONES	10
17	16	DAVE MATTHEWS BANO &*	CRASH	11
18	18	OEF LEPPARD A VAULT -	- GREATEST HITS 1980-1995	12
19	17	JEWEL A'	PIECES OF YOU	10
20	24	JAMES TAYLOR A" WARNER BROS 171 12-17 58 11 981	GREATEST HITS	14
21	15	LYNYRO SKYNYRO A SKYNYRO'S	INNYROS/THEIR GREATEST HITS	41
22	22	2PAC A* DEATH HOW INTERSCOPE \$24204*/51 AND US SED		18
23	19	MANNHEIM STEAMROLLER ▲* ANUMEN GRAMAPHONE 1995 (10 HB 7 GR)	CHRISTMAS IN THE AIRE	13
24	-	PINK FLOYO ▲□	THE WALL	5
25	.26	METALLICA A* LLAMA CHEMICAL OTO SE 500 SAPAN MCT ACULAN A 2	ANO JUSTICE FOR ALL	45
26	23	SARAH MCLACHLAN A' FI	UMBLING TOWARDS ECSTASY	44
27	28	CREEDENCE CLEARWATER REVIVAL		21
28	21	EANN RIMES A	BLUE	27
29	27	AC/DC A** ATLANTIC +0 ATB/NG (10 SB 16 SB)	BACK IN BLACK	10
30	29	ATLANTIC +741816 (10 96 16 98) AEROSMITH A* COLUMBIA 57367 (7 96 (Q 11 98)	NEROSMITH'S GREATEST HITS	23
31	32	TOM PETTY AND THE HEARTBREAKER		25
32	28	MADONNA A* TO	HE IMMACULATE COLLECTION	24
33	36	\$IRE 26440* WHATER BROS (13.98:18.98)	THE BEST OF VAN MORRISON	24
34	31	ROUNDER SET WILLIAM I JUSS EQ. (7.98) KORN A IMMORTAL 1993 SET PC (10.98 EQ. (6.96)	KORN	40
35	37	ALAN JACKSON & THE ARSTA INSHVILLE 18801 110 96 16 90	GREATEST HITS COLLECTION	8
36	30	VARIOUS ARTISTS A ESPN F	RESENTS: JOCK JAMS VOL. 1	15
37	33	TDMMY 80Y 1137 (10/98/15/98)	LIFE IS PEACHY	16
38	34	ELTON JOHN & * ROCKET CHICAGO AND COLO ROCKET CHICAGO AND COLO ROCKET CHICAGO AND COLO ROCKET CHICAGO AND COLO ROCKET CHICAGO ROCKET CH	GREATEST HITS	5
39	39	FLEETWOOD MAC &* washer tros 25601 (9 == 16 96)	GREATEST HITS	43
40	41	WINNER BROS 25801 (9 Ho 16 96)	DREAMING OF YOU	35
41	38	SELENA &* SELENA	JOURNEY'S GREATEST HITS	6
42	46	BARENAKEO LAGIES	GORDON	43
43	44	EAGLES A: GEFEN 1 - 5-17 98-17 980	HELL FREEZES OVER	1
44	43	QUEEN A HOLLYWOOD 161266 (10 98 EQ 17 98)	GREATEST HITS	20
45	45	HOLLYWOOD 161265 (10 98 EQ 17 98) AC/DC ▲' ATLANTIC 197215 (AG 110 98/16 98)	LIVE	28
46	40	STEVE MILLER BAND A	GREATEST HITS 1974-78	6
47	50	METALLICA A*	MASTER OF PUPPETS	38
48	42	NUMBER OF STREET PROPERTY OF STREET		41

[38] I.— M.A. 1 (18) (19) in which have bring halos (b), (10) or Tr. Bittone 700 or embedded of atturn, 1800 of 100 which could not set that (10) or the set of the bittone 100 or embedded atturn, 1800 of 100 or the set of 100 or 100

VARIOUS ARTISTS

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VEGGIE TUNES

Home Video



'Graffiti' Artists. Universal Studios Home Video celebrated the 25th-anniversary release of "American Graffiti" with a screening held at the Academy of Motion Picture Arts and Sciences, Shown, from left, are Sharon Clark; her husband, Bill Clark, executive VP/COO of Universal; "Graffiti" director George Lucas; and Charlie Katz, senior VP of marketing for Universal. The special-edition cassette, including interviews with Lucas and cast members, shipped Sept. 15

For Retailers, War Is In Demand

'Private Ryan' Sparks Interest In All Things World War II

BY TRUDI MILLER ROSENBLUM NEW YORK-Video suppliers bave their marching (and flying and sailing) orders.

The success of Steven Spielberg's "Saving Private Ryan" is boosting interest in World War II and sales o nontheatrical titles. Demand could take another leap forward this holiday season with the release of another highly publicized feature, "The Thin Red Line," the second movie based on the James Jones novel

"Private Ryan," which has grossed nearly \$200 million, is the current gold standard. "What Spiel-

ment. Anthony thinks

the complexity of "More

Tales" is indicative of the

direction for DVD. And

that includes corporate

applications, such as the

more than 40 DVD dis-

plays that Zuma designed

for the Guggenheim

Museum's exhibit of con-

temporary French visual

arts, architecture, and

berg has done is to use his filmmaking skills to humanize World War II in a way no one in his generation has done. It's a prime opportunity for video marketers to jump on," says consultant Jim Lyle of Video Publishing Resources in New York.

And jump on it they have. The latest additions to a long. gray line of documentaries include Avion Park Home Video's "D-Day. June 6. 1944," the first of a six-part series distributed by Jaguar Enterteinment that arrives in early November, and National Geograph ic's "Untold Stories Of World War " due Dec. 29. Avion Park CEO Doug Keeney credits "Private

Ryan" and bis publisher, William Morrow, for the programs that will continue with a segment, "Air War Europe.

Because of the movie, Morrow commissioned Kenney to do a picture-and-text collection called "Day Of Destiny: The Original Photos From D-Day," About 40,000 copies were printed, sparking interest in a cassette edition.

"Our book has been selling extremely well, which tells me that there will be two strong bulges of nurchasing interest in our D-Day video-now through Christmas and when 'Private Ryan' is released to sell-through," says Keeney.

The movie is expected early in the second quarter. In varying degrees, each vendor hopes to benefit from the second coming, and the vendors already are legion. World War II coverage includes Rhino Home Video's "Why We Fight," a seven-volume set of pro-

paganda films directed by Frank Capra, released Aug. 17; Goldhil Home Media's "World War II In Color," a collection of recently declassified footage of the D-Day invasion and other World War II hattles shot for the government and produced by director Billy Wilder, released Sept. 15; and Bonneville Worldwide Entertainment's "American Caesar: General Douglas McArthur," due Oct. 27.

Madacy Entertainment, a specialist in World War II, recently shipped two 10-packs, "The Crusade In The Pacific" and "The Rise And Fall Of The Nazi Empire." That's in addition to the firm's 10-cassette series "World War II: The Great "The Battle For Europe," and "The Encyclopedia Of World War

Then there are Diamond Enter-

tainment's five-volume sets "World War II Remembered," "World War II: War In The Pacific," and "Frank Capra World War II Collection" New Video Group's "World War II Chronicles," "Last Days Of World War II." and "Great Escapes Of World War II"; and Goldhil's "Trinity And Beyond: The Atomic Bomb Movie," featuring archival footage of

While Barnes & Noble Nixes Most Video In Stores, Its Web Site Links With KidFlix SEE IT, READ IT: Barnes & Noble has eschewed national in New York, which does the encoding, DVD

video chainwide with the single exception of A&E's "Biography" series. Not so barnesandnoble.com, which bills itself as the world's largest online bookseller. The Internet retailer and newly formed KidFlix.com have signed a exclusive deal that creates a well-stocked children's bookstore called barnesandnoble at KidFlix.com. It opens in mid-November, in time for the holidays. Books will be matched with appropriate children's

and family titles. "We're going to use video to aid readsays Jonathan Kaplan, president/CEO of MovieStreet, which launched itself and its first product, KidFlix, just last month (Billboard, Oct. 3). In fact, the business is so wet behind the ears that Kaplan begs off answering ques-

tions about site activity

or sales

by Seth Goldstein

Nevertheless harnes andnoble.com VP of sales, marketing, and business development Carl Rosendorf says KidFlix is the perfect partner. Although he acknowledges "it's a little early," Rosendorf adds: "What attracted us was their approach of striking that very important balance between entertainment and education. [Video] can play a significant role." Barnesandnoble.com is also in the midst of a fierce-

ly competitive battle with Amazon.com, which has offered books and videos from the start of its online service. The KidFlix deal should help close the gap on that front. "This is the first one," says Rosendorf. But it's a one-way street. Barnesandnoble.com won't refer visitors to KidFlix, and the KidFlix connection won't be mentioned at retail

The agreement is the latest of several for Kaplan. which has aligned KidFlix with fVillage.com, a women's network; HotBot, a search engine; and video retailer West Coast Entertainment. He promises "lots more" activity this year

ELLING 'TALES': DVD International is becoming a bit more worldly. The New Jersey-based vendor has acquired rights to Armistead Maupin's "More Tales of The City," scheduled for mid-December release. The stories of sexual hijinks in "70s San Francisco were deemed too risque for broadcast on PBS, after the network aired the first series; in the end, Showtime snapped them up for its pay-TV subscribers. According to David Anthony, CEO of Zuma Inter-

design But the options are a dilemma for Hollywood: Do viewers want to see the main event as soon as they pop the DVD into the player, or is the special-features me the first thing they want on the screen? Anthony wonders if the extra step from menu to movie might turn off a portion of the audience.

International plans to deliver a total of seven hours of

programming on two double-layer discs. The suggest-

Tales" to be packed with far more viewer options than

your average DVD. Among those under consideration:

A menu of selected scenes and commentary after each

trast to the cassette set due from Unapix Entertain-

The richness of the DVD should stand in sharp con-

of the six hourlong episodes.

st will likely be \$49.98. Anthony expects "More

BLOCK THAT SATELLITE: Studios and retailers aquabble over lots of things, but on one issue they can claim a collective victory. Home video analyst Alexander & Associates says that direct broadcast satellite's (DBS) hurtful effect on rentals has stabilized. From July 1994, when DBS sales first took flight, to October 1997, Alexander's "active rental segment" declined from between 38% and 40% of VCR households to 32%. Since then, however, that percentage has held "very steady."

The report doesn't credit the turnaround to better vies, including "Titanic." As Alexander notes, "Product quality was acceptable . . . but historically margin-al." Rather, it has been the various copy-depth programs aunched over the past year "that have been successful in their initial launch.

Alexander would get an argument from at least one of the distributors charged with carrying out the studio initiatives. Valley Media in Woodland, Calif., a skeptic from the start, won't play because it says the plans are expensive to implement, erode thin bottom lines, and create legal entanglements. "If it isn't profitable for us or our customers, we see no reason to get involved," says president/CEO Rob Cain.

A&E Finds An Unexpected Hit In Video Release Of TV's 'Avenders' RY JIM RESSMAN

NEW YORK-After decades of neglect, the '60s British TV classic "The Avengers" has been officially released on home video, in pristine condition and with surprising commercial success

The first six cassettes in the whimsical spy series, each containing two digitally remastered 50-minute episodes, were released at the end of July by A&E Home Video, which issued three more last month. According to A&E director David Walmsley, they are the first A&E titles ever to chart in Billboard. (On Top Video Sales in the Oct. 24 issue of Billboard, "The Avengers '67 Box Set 3" debuted at No. 23, "Box Set 1" was at No. 24, and "Box Set 2" was at No. 37,) "Most of our titles have been docu-

mentary, special interest, or adaptations, with a long shelf life," says Walmsley. "We've had strong sellers that did volume over time, but 'The Avengers' is our first product with such instant appeal."

The initial titles and forthcoming

ones are priced at \$12.95 each, or in three \$29.95 boxed sets of three consecutive two-episode tapes. The graphics on the boxes are parts of a

puzzle: The tapes for an entire season. when shelved in chronological order. form a complete picture of stars Patrick Macnee and Diana Rigg in various poses

The fourth and final set of three cassettes will be shipped in February. Together, the 12 represent the first full-color "Avengers" shows, which originally ran on American TV during 1967. They starred the ever-amiable Macnee as the suave, bowlerwearing, umbrella-wielding supersecret agent John Steed, and Rigg as his sidekick, the karate-chopping Mrs. Emma Pool It was actually the series' fifth sea

son and consisted of 25 episodes. The earlier black-and-white shows starring Macnee and Rigg had been shown in the U.S. However, the very first "Avengers," in which Macnee was paired with Ian Hendry and then Honor Blackman, never made it to the States

Rigg, now a Dame but forever adored by "Avengers" fans as the proto-feminist Peel, left the show for a movie career at the end of the fifth season; she was replaced by Linda Thorson as Tara King. Production, (Continued on page 77)

BILLBOARD OCTOBER 31, 1998

MGM Set To Drop 'NIMH II'; 'Shocktober' At DVD Express

MGM PREPS 'NIMH II':
After a 16-year gap, MGM will
release "The Secret Of NIMH
II: Timmy To The Rescue"
Dec. 22, priced at \$14.95. The
title carries a \$9.95 minimum
advertised-price point during

the first 30 days of release.

The original movie, based on
Robert O'Brien's prize-winning children's book about a
super-intelligent society of
rats, was released theatrically
in 1982. This new directato.

rats, was released theatrically in 1982. This new direct-to-believ video release will be loaded with consumer offers from Lifetouch Portrait Studios and Scholastic and a rebate

Scholastic and a rebate from MGM. Inside each "NIMH II" cassette consumers will find a coupon for a photo from Portrait Stu-

II" cassette consumers will find a coupon for a photo from Portrait Studios valued at \$32.95. Portrait Studios are located in J.C. Penney's stores nationwide. Also, MGM will offer a \$3 riebate when consumers purchase the title plus "An All

Dogs Christmas Carol" or any other qualifying MGM Family Entertainment title. The offer will be promoted in-store and on all copies of "An All Dog Christmas Carol."

An in-school program will be conducted by Scholastic, which will distribute teaching kits incorporating the movie's themes, at elementary schools across the country. The program is expected to reach more than 1.7 million kids. "NIMH II" features the voice talents of Ralph Macchio, Peter Mac-Nichol, William Macy, Den DeLuise, and Eric Idle.

In other sequel news, Universal Studies Home Video will release "The Land Before Time VI: The Secret Of Saurus Rock" Dec. 1, prieed at \$19.98. The video will introduce the new character Doc, voiced by Kris Kristoffersen. All other series titles will be repromoted and repriced at \$19.98.

S POOKY CONTEST: Online retailer DVD Express is conducting a monthlong Halloween contest to highlight horror and sei-fi titles. Until Oct. 31, visitors to the company's World Wide Web site can enter the Shocktober Trivia Fest, which highlights five scary movies.

Visitors answer questions about the movies and are entered into a conteat where they can win a Gateway computer, a Sony PlayStation, PlayStation game "Red Asphalt," or a framed poster of "Scream 2." The prizes are awarded

weekly. For visitors who might have trouble answering the questions, DVD Express offers the Count Trivula area, which provides clues.

In addition, DVD Express has organized all of its horror and sci-fi titles in the Virtual Shop of Horrors area for easy access. The address; www.dvdexpress.com.

MORE ELVIS: If you can believe it, there's another neverbefore-seen Elvis

before-seen Elvis
Presley performance
about to be released
on tape.
This video comes

from Jim and Lois Robertson of Houston, who captured the King on film when the then unknown singer performed at a local park in 1955.

by Eileen
Fitzpatrick

performed at a local park in 1955.

"First-Ever Elvis" is being touted as its being touted as a local park in 1955.

able from Valencia, Calif.-based Tapeworm Video Distributors for \$19.95. The actual performance is five minutes long, but the video has interviews with the Robertsons and other footage to fill out the remaining 25

The Robertsons' son, Monty, found the film in an old cedar chest in 1987 and later had it authenticated by the Presley estate.

minutes.

RCA MILESTONE: Video dealers probably won't be too happy to hear that Thomson Consumer Electronics shipped ita 5 millionth DSS direct broadcast satellite (DBS) system to retail earlier this month.

Introduced in 1994, DBS has been identified as one of the contributing factors to the decline of video rental and sales activity. DSS allows consumers to get access to more than 200 channels of movies, sports, and other entertainment programming. Worldwide, Thomson expects to be wide, thousand expects with the war's entertainment programming. Worldwide, Thomson expects to be well as the wear's entertainment programming. The programming is sufficiently as the wear's entertainment of the wear's entertai

MARK THE DATE: EPM Communications holds its 10th annual Entertainment Marketing Conference Nov. 8-10 at the Universal City Hilton & Towers in Los Angeles

Each year EPM, publisher of the Entertainment Marketing Letter, The Licensing Letter, and Research Alert, brings together marketing exces from the film, TV, packaged-goods, (Continued on page 76)

Top Video Sales

HIS WEEK	WEEK	ON CHART	COMPILED FROM A N	INTONIAL SAMPLE OF RETAIL STORE SALES RE		*8		Patroling		
THE	LAST	WKS.	TITLE	Principal Performers	Year of Reinese	Ratting	Sugge			
Т				*** No. 1 ***		-		ī		
7	7	7	TITANIC	Paramount Home Video 833483	Leonardo DiCaprio Kata Winslet	1907	PG-13	21		
1	1	107	LADY AND THE TRAMP	Welt Disney Home Video 582	Animated	1955	G	21		
3	NE	*	LOST IN SPACE	New Line Home Video N4666	William Hurt Gary Oldman	1998	PG-13	z		
6	3	3	THE EVIL DEAD	Anchor Bay Entertainment SV10587	Bruce Campbell	1983	NR	,		
3	6	2	PAULIE	Universal Studios Home Video 83960	Cheech Marin Gena Rowlands	1998	16	2		
6	NE	*	STARSHIP TROOPERS	Columbia TriStar Home Video 71713	Casper Van Dien Denise Richards	1997	R	1		
6	6	33	AUSTIN POWERS	New Line Home Video Warner Home Video N4577	Michael Meyers Elizabeth Hurley	1997	PG-13	1		
6	11	1	PLAYBOY'S FRESHMAN CLASS	Playboy Home Video Universal Music Video Dist. PBV0332	Various Artisis	1998	MR	1		
2	6	3	CASPER MEETS WENDY	ForVideo 388	Cathy Moriarty	1958	PG	1		
28	2	2	POCAHONTAS II: JOURNEY TO A NEW WORLD	Writt Disney Home Video Buona Vista Home Entertainment 12743	Animated	1998	NR	2		
11 11		li	BACKSTREET BOYS: ALL ACCESS	Jive/Zombi: Video 41589-3	Backstreet Boys	1998	MR	1		
12	2	3	PLAYBOY'S GEN-X GIRLS	Ptayboy Home Video Universal Music Video Dist. PBV831	Various Artists	1996	PG	1		
15	11	2	SCOOBY-DOO ON ZOMBIE ISLAND	Animated	1998	NR	1			
14	11	13	JERRY SPRINGER-TOO HOT FOR TV!	Warmer Home Video H1424				1		
		8	BARNEY'S GREAT ADVENTURE	Barney	1997	6	,			
15				Hallmark Home Entertainment 96525	Sam Neill	1998	ME	1		
17	THE EXORCIST-25TH ANNIVERSARY		THE EXORCIST-25TH ANNIVERSARY	Wirmer Home Video 16176	Ellen Burstyn	1973	8	1		
15	11 2 SPECIAL EDITION			Walt Disney Home Video	Linda Blair Animated	1985	PC PC	1		
15	20	11	SPICE WORLD	Buena Vista Home Entertainment 9124 Columbia TriStar Home Video 02018	Spice Girls	1997	PS	1		
20	15	13	PLAYBOY'S PLAYMATES REVISITED	Playboy Home Video	Various Artists	1998	MR	1		
11	11	13	A&F Home Video		Patrick Macnen	1997	MR	2		
22	NET		THE X-FILES	New Video Group 17135	David Duchowny	1998	PG-13	2		
15	11	6	DA GAME OF LIFE	Priority Video 53425	Gillian Anderson	1998	MR.	1		
28	ME	Ľ.			Snoop Dogg		PG	H.		
15		_	C BEAR AND JAMAL	Xeron Entertainment 4033 Real Entertainment 6509	Animated	1998	NO NO	1		
15 26	11	11	JERRY SPRINGER-THE BEST OF THE LITTLE MERMAID: THE	Jerry Springer	1998	MR C	1			
_	18	-	THE GRAND HIRY TESTIMONY	CIAL EDITION Buens Vista Home Entertainment 12731						
27	23	8	OF WILLIAM JEFFERSON CLINTON TELETUBBIES: DANCE WITH	MPI Home Video MP7387 Warner Family Entertainment	Bill Clinton	1998	MR	1		
28	28	2	THE TELETUBBIES	Warner Home Video B3748 A&E Home Video	Various Artists Patrick Macrose	1998	MR	1		
20	23	2	THE AVENGERS '67 BOX SET 3	New Video Group 17149	Jack Nicholson	1997	NR.	2		
30	28	22	AS GOOD AS IT GETS	Columbia TriStar Home Video 21703	Helen Hunt	1997	PG-13	Ŀ		
11	11	3	BOOGIE NIGHTS	New Line Home Video N4624	Mark Wahlberg Burt Reynolds	1997	R	1		
32	33	8	THE FULL MONTY	ForVideo 4806	Robert Carlyle Mark Addy	1997	R	1		
33	35	11	IMAGE OF AN ASSASSINATION	MPI Home Video 72/523	Not Listed	1998	MR	1		
34	39	34	HERCULES	Walt Disney Home Video Buena Vista Home Entortainment 9123	Animated	1997	c	2		
35	30	121	GREASE: 20TH ANNIVERSARY EDITION ◆	Paramount Home Video 1108	John Travolta Otivia Newton-John	1978	PG	1		
36	38	26	FLUBBER	Walt Disney Home Video Baens Vista Home Entertrimment 1468	Robin Williams	1997	PG	1		
37	27	10	PEARL JAM: SINGLE VIDEO THEORY	Epic Music Video Sony Music Video EV50161	Poarl Jam	1998	MR	1		
38	37	9	THE AVENGERS '67 BOX 9ET 2	A&E Home Video Now Video Group 17140	Patrick Macnee Diana Rigg	1967	HR	2		
39	40	7	SPAWN 2	HBQ Home Video 91487	Animated	1996	PG-13	2		
40	36	3	IN & OUT	Paramount Home Video 329873	Kevin Kline Inati Cusack	1997	PG-13	1		

8 BMA pet cent for sales of \$0.000 unit to \$1 million in lates a suggested reside. A BMA photoses nor for sales of \$0.000 unit to \$2 million in sales a suggested reside. A BMA photoses nor for sales of \$0.000 unit to \$2 million in sales a suggested reside. On place a mail of the selected persident place and sale of the selected persident persident place and sales of the selected persident pers

MERCHANIS & MARKETING

Ton Video Rentals

	жеех	CHART		A SAMPLE OF RETAIL STORE RENTA	
THIS WEEK	USTWE	WCS. ON	TITLE (Robing)	Label Distributing Label, Catalog Number	Principal Performers
	П		**	* No. 1 * * *	
1	1	5	CITY OF ANGELS (PG-13)	Warster Home Video 16320	Micolan Cage Meg Ryan
2	2	4	MERCURY RISING (F)	Universal Studios Home Video 83590	Bruce Willis Alec Baldwin
3	3	5	WILD THINGS (R)	Columbia TriStar Home Video 02286	Matt Dilios Neve Campbell
4	4	5	PRIMARY COLORS (%)	Universal Studios Home Video 83373	John Travolta Emma Thompso
5	34	2	A PERFECT MURDER (8)	Warner Home Video 16643	Michael Douglas Gwyneth Patrox
6	30	2	LOST IN SPACE (FG-13)	New Line Home Video N4666	William Hurt Gary Oldman
7	5	11	THE WEDDING SINGER (FG-13)	New Line Home Video Waster Home Video N46559	Adiam Sandler Drew Barrymore
8	17	2	THE OBJECT OF MY AFFECTION (R)	Forkideo	Jennifer Anston Paul Rudd
9	7	9	THE BIG LEBOWSKI (II)	PolyGram Video 4400565393	Jeff Bridges John Goodman
10	14	16	WAG THE DOG (R)	New Line Home Video Warner Home Video N4642	Dustin Hoffman Fotest De Nico
11	11	4	HUSH (FG-13)	Columbia TriStar Home Video	Jessica Lange
12	10	9	THE APOSTLE (PG-13)	02352 Universal Studios Home Video	Robert Duvali
13	2	7	TITANIC (PG-13)	83676	Farrah Fawcett Leonardo DiCapa
14	9	14		Paramount Home Video 833483 Miramax Home Entertainment	Kata Winslet Matt Damon
-	Ŀ		GOOD WILL HUNTING (R)	Buera Mista Home Entertainment 1355903	Ben Affeck Paul Newman
15	15	2	TWILIGHT (R)	Paramount Home Video Minamax Home Entertainment	Susan Sarandon Para Goor
16	6	11	JACKIE BROWN (R)	Burra Mida Home Entertairment (135580) Columbia TirStair Home Video	Samuel L. Jacks Campbell Scott
17	NET	-	THE SPANISH PRISONER (FG)	01996	Steve Meron
18	16	10	IRON MASK (PG-13)	MGM/UA Home Video M907047	Leonardo DiCapi Jeremy Irons
19	13	4	HE GOT GAME (R)	Touchstone Home Video Buera Vista Home Entertainment (356503)	Denzel Washingt Mriia Jovovich
20	12	12	U.S. MARSHALS (R)	Warner Home Video 15625	Tommy Law Jone Wesley Snipes
21	19	2	PAULIE (PG)	Unnersal Studios Home Video 83960	Cheech Mann Gena Rowlands
22	20	3	THE PLAYER'S CLUB (R)	New Line Home Video N4682	loe Cube Jame Fos
23	18	4	DEEP RISING (8)	Hollywood Pictures Home Wideo Suma Valla Home Entertainment 1,355(03)	Treat Williams Famile Janssen
24	22	2	TWO GIRLS AND A GUY (R)	FoxVideo	Robert Downey, Heather Graham
25	21	11	GREAT EXPECTATIONS (F)	FoxVideo 4492	Ethan Hawke Gwyneth Politrov
26	24	26	L.A. CONFIDENTIAL (R)	Warner Home Wideo 14913	Kevin Spacey Russell Crowe
27	25	11	HARD RAIN (R)	Paramount Home Video 332133	Morgan Freeman Christian Stater
28	23	3	DANGEROUS BEAUTY (IC)	Warner Home Video 14775	Catherine McCare Rufus Sewell
29	26	3	MY GIANT (PG)	Warrer Home Wdeo 2535	Billy Crystal Gheorghe Mures
30	35	11	DARK CITY (F)	New Line Home Video Warrer Home Video N4656	Rutus Sewell Kiefer Sutherland
31	28	9	MR. NICE GUY (FG-13)	New Line Home Video N4661	Jackie Chan
32	38	20	THE RAINMAKER (FG-13)	Paramount Home Video 335033	Mett Domon
_	31	20	MIDNIGHT IN THE GARDEN OF GOOD AND EVIL (II)	Warner Home Video 14776	Daney DaVido Kevin Spacey
33	29	22	AS GOOD AND EVIL (R)	Columbia TriStar Home Video	John Cusack Jack Nicholson
33		-	AS GOOD AS IT GETS (PG-13)	21703 Warner Horne Video 15331	Helen Hunt Duetin Hoffman
34			orment 0'0-13		Sharen Stone
34 35	36	13	HOMEOBONIO III	Columbia TriStar Home Video	Billy Bob Thorns
34 35 36	36	6	HOMEGROWN (II)	25323	John Lithgow
34 35 36 37	36 40 NEI	6	CHINESE BOX (F)	Columbia TriStar Home Video 25323 Timark Home Video VM6203	John Lithgow Jeremy Irons
34 35 36	36	6		25323 Trmark Home Video VM6703	

♦ If R gold certification for a minimum of 125,000 units or a dollar volume of 59 million at stall for theatrosally mileased programs, or of at feed 25,000 units and \$1 million at suggestor retail for montheatrical likes, or If R plainum certification for a minimum sale of 25,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$22 million at suggestor feed for nontheatrical likes. (19 998, Billions(RP) Communications.

FOR RETAILERS, WAR IS IN DEMAND

A-bomb tests, narrated by William

"Private Ryan" spurred Time-Life Video to re-promote the 1599 "The World At War" series, which had not been promoted on TV in several years, according to director of marketing MaryAnne Shvodian. "When we knew Private Ryan' was coming out, we did a brand-new TV commercial that used the D-Day tape as the lead," she says. "We positioned it as. See the actual footage of D-Day."

Like most Time-Life releases,
"The World At War" is a continuity
series, in which customers pay \$9.56
for the lead cassette (in this case,
the D-Day invasion that rivets "Private Ryan" audiences) and then
receive a new tape each month for
\$19.95. The TV spot for "The World
At War," which HBO Home Video
has for retail, began airing Aus. 31.

"The response has been fairly strong. I think 'Private Ryan' has helped give mass appeal to what has typically been a niche product," Shvodian adds.

The "Private Ryan" connection has not gone unnoticed by suppliers scrambing for an edge in the race for shelf space. After all, Spielberg's 'lurassic Park' prompted a boom in dinosaur tapes. Thus, Bonneville's press release touts "American Caesar" and "Victnam: The Ten Thou-

sand Day War" by noting that the Tom Hanks movie has caused Americans to turn "their attention to the true agony of war."

They're building on a video tradition. The fascination with World War II, especially since the 50th anniversary of D-Day in 1994, has always been strong. Madacy national sales manager Jim Newhouse notes, "We have done very well in this area of programming for quite a while. I'm ure 'Private Ryan' has helped, but sales have always been good in this

Goldhil has seen across-the-board retailer interest in "World War II In Color," says president Gary Goldman. The two-pack, which retails for \$29.95, has pre-orders of 10,000 pieces. "We're getting great orders. We think it will ultimately sell 100,000 units or more," he adds.

The vendor has orders from the

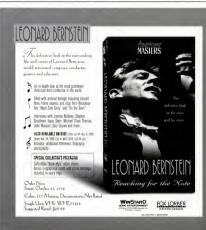
Book of the Month Club, Doubleday, and Wireless catalogs, alongside a diverse collection of retailers, including Musicland, Store of Knowledge, Borders, and Learningsmith. Some of the latter readily ac-

Some of the latter readily acknowledge their debt to "Private Ryan." Asked if the movie's popularity translated into increased sales, Terry Lipelt, senior buyer of prerecorded video for Best Buy, answers, "Without question. In June, the trailers starting hitting theaters in heavy rotation and there was a lot of publicity for the movie, and we saw a 200%-300% increase in unit sales for World War II videos, compared to Max."

compared to May."
Lipelt continues, "The increases have continued to hold—not to the level they were in June, but sales are still very strong. The biggest success has come in the sales of multipacks where we're selling a series of World War II programs together. Most prominent would be Madacy. A variety of their programs have done very well, as have multi-cas-

sette pry arm handre sette pry arm handre sette proper and han seen crossed interest in World War II videos, although not to be extent of Best Bay. "There is a bump in interest in movies from that perfor, especially elassies like "The Longest Day" and "The Longest

Not every supplier is capitalizing on "Private Ryan," however. Poly-Gram Video acquired rights to a 10tape, British-made World War II series called "Battlefleds," which garnered high rattings on PBS in 1996, but has no plans to re-promote either the series or individual titles.



MERCHANIS & MARKETING

Minnesota Orchestra's 'Nutcracker' Revives Original Tale

GRACE NOTES: "NotesAlive!," an adventuresome new series from the Minnesota Orchestra that blends kid-friendly music, art, and literature, has been making inroads at retail since hooking up in July with independent distributor Blackboard Entertain-

ment Inc. in Oakland, Calif.
The series' second and most recent release, "Nutcracker: The Untold Story," is being carried in major chairs Tower Video, West Cosst Entertainment, and Borders Books & Music. And "we're hoping to do business with Block-buster franchises after the first

Top Kid Video.

LADY AND THE TRAMI

stributing Label, Catalog Number

POCAHONTAS II: JOURNEY TO A NEW WORLD

TELETUBBIES: HERE COME THE TELETUBBIES

THE LITTLE MERMAID: THE SPECIAL EDITION

TELETUBBIES: DANCE WITH THE TELETUBBIES

mer Farrily Entertainment/Warner Home Video 837

Home Video/Buena Vista Home Entertainment 9123

Home Video/Buena Vista Home Entertainment 12730

sney Home Video/Buena Vista Home Entertainment 942

ney Home Video/Buena Vista Home Entertainment 10060

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THE HUNCHBACK OF NOTRE DAME

101 DALMATIANS CHRISTMAS

GOOSEBUMPS: WEREWOLF SKIN

BLUE'S CLUES: BLUE'S BIRTHDAY Nickeladeon Video/Paramount Home Video 838873

◆TIA gold certification for a minimum of 125,000 units or a dollar volume of 59 million at retail for fine-shockly released programs, or of at least 25,000 units and \$1 million at suggested retail for monthentincal titles. < TIA platinum certification for a minimum sale of 250,000 units and a dollar volume of \$15 million at retail for thestrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for onthestrical titles. < 1998. Billioardigit? Communications.</p>

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of the year," says Bruce Becker, chief marketing officer for Minnesots Orchestra Visual Entertainment.

"Nutcracker: The Untold Story" combines Tchaikovsky's orchestral score, ballet, animation, theater, and nsrration. It focuses on the largely unknown elements of the original "Nutcracker" story, which was written

by E.T.A. Hoffman.
Using computer animation, the video brings to life drawings by children's author/illustrator Maurice Sendak. Sendak had designed costumes and sets for a

OCTOBER 31, 1998

Suggested List Price

26 99

1998 26 99

19.96

1997 22.95

1985 26.99

1998 1495

1986 1998

1989 26.99

1997 26.90

1000 12 00

1993

1998 9.98

1998 1499

1996 25.99

1953 26.60

1996 12.99

1942 26.99

1998 9-98

1582 22.00

1998 5.95

1998 15.99

26.95

1998 14.95



bu Moira McCormick

1983 production of "Tbe Nutcracker" by Seattle's Pacific Northwest Ballet and also published these drawings with the original Hoffman text in the 1984 book "Nutcracker."

It's only the second children's video involving Sendak; the first video involving Sendak; the first was Children's Circle's "The Maurice Sendak Library." The Maurice Sendak Library." The plain-spoken artist had never had much interest in the format, he says, "because it's usually so condeacending and prosaic. Everyone speaks unctuously down to children, and I have avoided that all my life, to the best of my abil-

ity." Becoming involved with this production stemmed from "always [having] had a particular affection for the production I designed in Seattle," he adds. "Because that, to me, was a successful project in turning a ballet which is mostly a colossal bore into something which might conceivably be

of interest to children."
Sendak believes that Hoffman's
Sendak believes that Hoffman's
original story, "The Hard Nut," is
"stupendous" but that "when
Tchaikovsky and the Bolshoi
Ballet took it up, they took elements of the story without bothering to tell the whole story. It's
been sweetened to the point of
death."

He acknowledges that the music is "wonderful, gorgeous" and hastens to add that he does not "blame Tchaikovsky and the Bolahoi, because this was typlcal of classical ballet at the turn of the century: to just make it a dance. The story was negligible."

That plot, says Sendak, involves "a little girl [called ara-iously Clara or Marie] coming to the hormonal stage of life. Which is an endlessly fascinating story, Which the music goes beautifully with, so that kids can go and see themselves up there." Instead, the ballet has always shunted the girl to the side of the stage as an observer of all the other dancers.

In this video version of "The Nuteracker," arrared by the pivotal character Godfather Drosselmeier, most of the dancing is done by Marle and the Nuteracker/Prince, and it does indeed subtly suggest a young girl's romantle awakening, Notably absent are traditional "Nuteracker" figures like the Sugarplum Fairy. "What zirl who's comine of age.

and her hormones are soaring would, in her right mind, invite the dazzling Sugarplum Fairy to

her party?" Sendak asks, observing the famously delicate, celesta-driven musical interlude that
customarily is danced to by the
fairy. "It is beautiful music, but
isn't it more wonderful to have
[Marie] dancing It?" And, as in
Hoffman's original tale, it is
Marie who saves the Nuteracker

Prince, not vice versa.
"Nuteracker: The Untold
Story" is the second 'NotesAlivel' video. The first was 'On
The Day You Were Born,' based
on the award-vehning Develvining
Andrew Caragele Media for best
children's video of the year. It
features the Minnesota Orchestra
performing an original piece by
composer Steve Heitzeg, 200 animation of Prasier's paper-cutout
Illustrations, and Prasier's happer-cutout

Eecker says a third title, scheduled for January 1999 release, will be based on the Dr. Seuss book "My Many-Colored Harp." It will feature an original composition by New York's Richard Einhorn, along with "motion-capture animation." As with its two predecessors, the new title will have a behind-thescense sagment, including interrestors.

"We started offering video for kids ages 3-12 in 1996," says, Becker. "We want to establish 'NotesAlive!" as a brand name. We felt there was a strong need in the marketplace to interest chilway. Out dean was to combine way. Out dean was to combine musie, literature, and art in an exciting video with an educational component."

If successful, the series would

"generate funding for the orchestra on a long-term basis," he says.

Becker notes that the series

represents "the higher-quality end of the market, so it's a higher price point, but not out of reach." Titles are \$19.95 in clamshell packaging and \$14.95 in slip-sleeves, with the latter price point "especially geared to retail," he says. "There's been so much publici-

There's oeen so much publicty about the benefits of classical music for kids," he says. "It's been a big plus. All these retailers have to do is communicate the fact that they've got something that parents want."

are part of the marketing plans as well: "We've been giving them product to give away on the air." Distributor Blackboard Enterimment is "the Miramax of kids product," according to founder and president Marcella Aviles. Blackboard started in 1995 as an independent kid-vid lahel with a how-to series called "You Can" (including "You Can Ride A

Horse," "You Can Fly A Kite,"

and Gua athora

"We realized," says Aviles, "that unless we owned our own distribution, this business would be a tough row to hoe." She hired a sales staff and now handles some 115 independent children's titles from a number of indie ven-

dors.

It was a "strategic alliance" with not-for-profit organization Coalition for Quality Children's Media, says Aviles, "that got us our distribution relationship with the Minnesota Orchestra. We donate a portion of our sales to the coalition."

Blackboard planned to use "Notes Alive", "she adds, "to identify retailers where the product would do well, the ones carryle kids" learning-based products, like Noodle Kidoodle and Zany Brainy, and book chains like Crown Books, Borders, etc, where the buyers are historically receptive to this type of content, and merchandise it properly so it will sell through."

Co-op ads, including those with specialty outlets such as furniture stores, "have generated a lot of volume," says Aviles. "With coop ads, our dollar is just as good as Disney's. And we place product successfully by not going for 100,000-plece orders."

In addition, Aviles notes, "strategic placement is very important. We've been able to do national and regional ads for 'NotesAlive!' because of the orchestra affiliation, ads that would normally be out of reach, price-wise, for a single independent product."

"When you have enough pas-

sion for what you're doing," says Becker, "as everyone on our team does, you can do great things." Assistance in preparing this col-

umn was provided by Kim Coz.

SHELF TALK (Continued from page 74)

and home video industries. Keynote speakers will include Coca-Cola USA VP Steve Koonin and CBS Broadcast Group executive VP George Schweitzer.

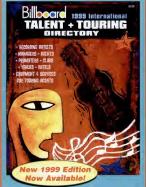
END HUNGER RESCHED-ULES: The Video Software Dealers Assn. has rescheduled its End Hunger benefit to Jan. 20 at the Playboy Mansion in Los Angeles. The event, "An Evening Under

The Stars," will honor major contributors to the campaign, including Blockbuster president John Antioco; MGM Home Entertainment president David Bishop; Rentrak CEO Ron Berger-Blowut Video president Steve Berns; ACT 11 Popcorn/Golden Valley Microwave Pood' Scott Arbuckle; and End Hunger co-founder and actor Jeff Bridges.

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A&E FINDS AN UNEXPECTED HIT IN VIDEO RELEASE OF TV'S 'AVENGERS'

which began in England in 1961, ended in 1969.

"The New Avengers"—a modernized follow-up starring Macnee and two younger assistants played by Gareth Hunt and a pre-"Absolutely Fabulous" Joanna Lumley—launched on late-night U.S. TV in 1978 and lasted only two seasons.

The enduring appeal of the show for buly bomers who grow up with it, astice from the talented actors and creators, is in its still-fresh '60s vibe and a stylized depiction of English society, in a recent interview in London's Daily Telegraph, Macnee said it was an England "that never existed and never will exist, and yet an England we all dream could somehow be where even the most ghastly of materinides would understand that

everything must stop for tea."

A&E Home Video now intends to issue the entire "Avengers" output, including "The New Avengers," over the next several years.

Tis been owned by at least eight different people—one of whom I know is in prison, "says Mance, who has crusaded to halt." Avengers" pristes and to compel payment of rogalities due the cast. "It's been basically treated as floor covering, but now it's owned by people who really care about it.—Canal Plus, the biggest TV company in France—and they'll pay

us our money."

Macnee notes that even A&E,

which ran the series on its cable network in 1990, presented truncated versions of episodes that left the ingenious, sci-fi-flavored plots barely intelligible. Any past wrongs, however, have now been righted as eestatic consumers have shown, via online

postings and purchases.

deep affinity for the product, but we didn't know the appeal was so wide or that we'd really strike such a nerve," says Steve Savage, president of New Video, A&E Home Video's distributor, "We've had dealers say they haven't seen such passion on the part of consumers since 'Star Trek' came out on

"We knew that the fans had a very

Ironically, the failure of the recent movie version of "The Avengere" has only helped. "We brught we might papeared was that all the critics referred to the original as the standard," notes Sauge. "Now that (the movie) is coming out on video in December, we expect another sales bill), because people coming into sorvers looking for the movie will be intrigued by the

Citing Paramount Home Video's
"Star Trek" tapes, Savage says that
A&E is also "digging deep" into "The
Avengers" to satisfy the hardcore col-

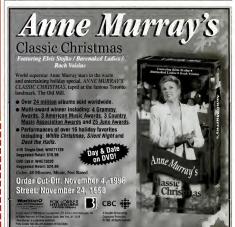
lector, as well as new fans, by issuing the complete series. This has meant scouring vaults and archives in search of the original negatives of the Hendry and Blackman episodes, which were done live.

Having released the sought-after color episodes, A&E will follow next year with the black-and-white Rigg shows, sugs Walmsley. "The goal is econcurage fins to collect all less et and own the complete library." Buyers of the four "Season Five" boster of the second complete library for the completed buy graphics. DVD response to the second to the second collectible poster of the completed box graphics. DVD reduces of the series, he adds, will also commence next war.

The still-active Macnee, who is now 76 and living in Palm Springs, Calif., has been heavily involved in promoting "The Avengers."

"I went on GVC and held one up, and within 10 minutes they'd sold 4,000 cassettest" he exclaims. Macnee, de-oauthor of TV Books' recently pubsished "The Avengers And Me," adds, "They're selling to people now who weren't even born when they were made, which means that they still hold

"It was ahead of its time, with things like computers and robots and dai chi—and a female character who was equal to a man. And Di with her auburn hair looked like something out of heaven."



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E-Mail: mary.raynard@rykodisc.com

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Update

CALENDAR

OCTOBER Oct 24 Second We Charitable Foundation

Benefit, Marriott East Side, New York. 718-981-4800 Oct. 24-26. Cinnoosium '98. Adam's Mark

Hotel, Denver. 323-462-6092. Oct. 24-27, On Cue Management Conference, dle 612-931-8325

Oct. 26, What You Don't Know Can Hurt You: Legal Challenges To Songwriters, Publishers & Artists, presented by the New York chapter of the National Academy of Recording Arts and Sciences. New York, 212-245-5440 Oct. 26-28, @d:tnch Internet Marketing

renon, Marriott Marquis, New York, 310-A73.41A7 Oct. 27, Jewish Federation Annual Commu-nity Awards, Sephardic Temple Tifereth Israel,

wood, Calif. 323-761-8081. Oct. 29, Seventh Annual Salute To Excellen Awards Dinner, honoring WDAS Philadelphia PD Joe "Butterbell" Tamburro, Sheraton Hotel & Towses New York 212,222,9400

Oct. 29, Inner Circle Halloween Networking Event, sponsored by the Powerhouse Group and the New York chapter of the National Academy of Recording Arts and Sciences, Cheetah Club, New York. 212-561-1736, rsvp@powerhousegroup.

NOVEMBER Nov. 2-4, Webnoize '98: New Media Music Conference. Sheraton Universal, Universal City. Calif. 781-279-2895. Nov. 4, City Of Hope Dinner Honoring Timo-thy White And Howard Lander, Barker Hangar,

Santa Monica, Calif. 213-626-4611. extension **LIFELINES**

Girl, Sally Roisin Isabella, to Loren Chodosh and Jezz Harkin, Sept. 7 in New York. Mother is a music business attorney. Father is head of tour development and artist relations for V2 Records.

Girl, Eden Alexis, to Lori and John Lytle, Oct. 12, in Nashville, Mother is VP of publicity for Virgin Records Nashville. Father is president of Lytle Management.

MARRIAGES Chris Knight to Debbie Wells, Aug. 15 in Slaughters, Ky. Groom is a Decca Records artist.

DEATHS

Charlie Foxx, 64, of leukemia, Sept. 18 in Mobile, Ala. A songwriter and musician, Foxx wrote "Mockingbird," an R&B hit in 1963 that ap peared on Sue Records affiliate Symbol by Foxx and his sister Inez F. Fletcher, known professionally as Inez Foxx (see Words & Music, page 39). A version by James Taylor and Carly Simon was also a top five pop hit in 1974. Foxx wrote several other hit songs, including "Hurt By Love,"
"I Stand Accused," "No Stranger To Love," and "(1-2-3-4-5-6-7) Count The Days." He is survived by his wife, Hattie; a son, Kevin Cochran; four sisters, including Inez; and two brothers.

Nov. 14, Neil Bogart Momorial Fund Disner And Awards, honoring Tower Records president Russ Solomon, Barker Henger, Santa Monica, Calif. 310-247-2980.

Nov. 18, Silver Clef Dinner And Auction, ben efiting the Nordoff-Robbins Music Therapy Fountion, honoring David Foster, Roseland, New York. 212-707-2818 Nov. 18. SESAC New York Music Awards. New

York Supper Club. New York, 212-586-3450. DECEMBER

Dec. 7, Billboard Music Awards, Las Vegas. 212-536-5002

Dec. 15-19, Lexus Challenge, benefiting Child-helo USA and the Entertainment Industry Foundation, La Quinta Resort & Club Citrus Course, La Quinta Calif. 310-550-7776.

GOOD WORKS

AT THE CROSSROADS: On Oct. 15, the Eric Clapton-founded West Indies residential treatment facility. the Crossroads Centre at Antigua, opened to help people with alcohol and drug dependencies. Contact: Janet Spiegel at 818-783-7886. DOWN WITH THE WIL The WIL

Tang Clan will host the second Wu Charitable Foundation fund-raises Oct. 24 at the New York Marriott East Side. It will benefit its computer-literacy program, which gives money to disenfranchised New Yorkares public schools. The fund just provided Staten Island's Public School No. 57 with \$20,000. Contact: Marcia St. Juste at 718-981-4800.

SPEAKING OUT: Conceived by human-rights activist Zach de la Rocha, the Spitfire tour is traveling to U.S. college campuses throughout October to speak out on g affairs. It is moderated by Krist Novoselic and includes a rotating group of actors, musicians, and activists. Pegged to participate are Amy Ray of the Indigo Girls, Woody Harrelson, Jello Biafra, Exene Cervenka, and MTV's Kennedy. Contact: Shorefire Media at 718-522-7171. BIJES BONUSES: Johnny Win-

ter, Bo Diddley, Otis Ranch, and Billy Branch will perform at HOPEFEST '98, to be held Nov. 12 at Chicago's Riviera Theater, to help the homeless and the Chicago Coali tion. The event also includes a silent auction. Contact: Ellyn Harris at 312-435-4548. On Dec. 3. B.B. King will perform

at a benefit for the United Service Organizations in New York aboard the aircraft carrier USS Intrenid Tickets are \$1,000, and the ship holds 1,000 people. He also performed in July 1996 for American troops in Bosnia. Contact: Sidney Seidenberg at 212-421-2021.

Proaramming RADIO PROMOTIONS NETWORKS SYNDICATION AIRWAVES MUSIC VIDEO VIDEO MONITOR

Radio Remains Cool In The Face Of Heated-Up Competition

This story was prepared by Sean Ross, editor of Airplay Monitor, with Chuck Taylor, Top 40 Monitor managing editor Jeff Silberman and Rock Monitor editor Marc Schiffman

SEATTI.E......It's the end of the world as we know it. But broadcasters feel fine. That was the message at this year's fall National

Assn. of Broadcasters THE NAB (NAB) Radio Show, held Oct. 14-17 here. Despite repeated

predictions of a coming recession and concerns about radio's post-consolidation spot load, as well as the presence of Internet radio listening and digital satellite audio on the horizon, panelists representing current ownership were surprisingly upbeat. rarely suggesting that any radical change in the landscape was about to take place.

At his Oct. 15 keynote address.

Jacor Communications chairman Sam Zell told his audience that he expected a recession to take place in early 1999. The downturn, he said. would "prove how much more nower. ful" the broadcast industry was than during the early-'90s recession "I think [Wall Street] is going to be

surprised at how well you do," said the chairman of the recently merged broadcast giant (Billboard, Oct. 17).

His remarks were echoed later that day at the group heads panel,

Chancellor Media president/CEO Jeff Marcus suggested that a recession "could become a self-fulfilling prophecy" but added that "if we see it, we could prove once and for all that radio is recession-proof" and show "the power of super-duopoly." By that time. Cumulus Media exec

utive vice chairman Lew Dickey had

already suggested that radio's recent stock-price fluctuations were the result of a "temporary liquidity crisis" affecting all stocks and not based on industry performance

DIGITAL SATELLITE RADIO This year's NAB had been preced-

ed by major announcements by both digital satellite audio providers, CD Radio and XM Satellite Broadcasting (the former American Mobile Radio Corp.); XM's Lee Abrams predicted the company would have 43 million subscribers by 2005.

Despite those announcements, the group heads' take on the prospect of digital satellite audio and the advent of greater Internet listening varied little from opinions expressed in pre-

vious years. "We just believe radio is fundamentally a local business," said Dickev. He was seconded by Marcus, who noted that his family had already subscribed to cable radio and was fascinated by it "for one day," and by Citadel Communications chairman Larry Wilson, who noted, "I'd rather be on my side of that deal than the poor fool on the other."

Clear Channel president/COO Mark Mays sounded one of the few dissents, saying that there will be more competition for radio, regardless of what form it takes.

"We shouldn't say, 'Hey, this is something that's going to go away," "he asserted. And Chancellor's Marcus suggested that the Federal Communications Commission (FCC) look into preventing Webcasters from

operating beyond their local markets. Marcus' remarks took place before the unveiling of an Arbitron/Edison Media Research Internet-listening study that suggested that Internet listening (and digital satellite radio) represented a larger issue for conventional local broadcasters than previously realized (see story, this page). Several days before the study's unveiling. Arbitron had already

announced that it would team with Motorola's RadioWave.com to track Internet radio listening. The Internet-listening study suggested that broadcasters should look at acquiring not just conventional signals but also Netrasters: it added that they should look at using Internet audio to serve the uncovered format niches in their corn markate

CROTIOAN Beyond new media's impact, spot

load was clearly a hot-button topic at the Radio Show, While Clear Channel's Mays thought radio's current inventory was comparable to that of three years ago, Cumulus' Dickey countered, "We could be our own worst enemy. Too much inventory, and we'll see (time spent listening) drop. And Emmis senior VP of programming Rick Cummings wr

noted at a separate session, "The maximum stop-set length lused to be the time it took me to drive from home to work in the morning, Well, we went past that a year ago. At the classic rock format room

panelists were divided on the impact of spot load, although most agreed that it increased the importance of a station's on-air production, KZOK Seattle PD Carey Curelop thought snot load was not an issue because every spot load in a market had increased, not just that of a single station. Curelop said research showed that people had fewer and fewer problame with commercial clutter It's "less of an irritant than it used to be." ho soid

Westwood One Radio's Jeff Gonzer, however, mused, "One day, someone will think of doing 10 spots an hour, and everyone will follow."

DIVERSE OPINIONS ON DIVERSITY Even before FCC Chairman Bill Kennard spoke at an Oct. 16 breakfast, a gauntlet had been thrown down by FCC Commissioner Harold Furchgott-Roth, who told attendees at the Oct. 15 financial breakfast that he opposed any attempt by the FCC to clamp down on broadcast consolidation

"Congress made these decisions," Furchgott-Roth said, "The FCC has no power to second-guess Congress. The U.S. has some of the best anti-(Continued on next page)



Radio Show in Seattle, 10,000 Maniacs took to the stage, performing a number of songs from their current album, "Love Among The Ruins," as well as some of the band's favorably received catalog ditties.

Arbitron Warns Of Increasing Online Competition

Broadcasters be warned, According to a study released by Arbitron at the National Assn. of Broadcasters Radio Show Oct. 14-17 in Seattle, radio will "almost certainly see erosion" as the result of new media, according to the com-

He reeled off stats that indicate that 13% of people already online say they're spending less time with radio, that one-third of the audience would choose an out-of-town signal on the Internet over a local broadcaster and that 56% of the survey's respondents (chosen from both diary keepers and online audio listeners) had said they would be somewhat or very interested in subscribing to satellite audio.

That was the bad news. The good news was that 35% of the same re

spondents said they were spending ss time with TV as a result of the Internet; that a majority said they would listen to their current favorite station on the Internet, if it were available; and that radio stations were doing a good job at driving people to their World Wide Web sites. The study also cited considerable respondent interest in using a station's Web site to glean more info about a station's sponsors

or even to buy products online. Not surprisingly, modern rock listeners were both at the forefront of existing Internet listening and those most receptive to the prospect of subscription satellite radio, with country usually in last place among major current-based music formats

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BULBOARD OCTOBER 31 1998

Radio OCTOBER 31, 1998

Adult Contemporary

×,	J¥.	2 WKS.	WKS.	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
				* * * No. 1	
1	1	1	13	I'LL NEVER BREAK YOUR HEART	◆ BACKSTREET BOYS 3 weeks at No. 1
2	2	2	24	TO LOVE YOU MORE	◆ CELINE DION
3	3	3	13	THIS KISS WARNER BACS, 17747	◆ FAITH HILL
4	5	5	8	FROM THIS MOMENT ON	SHANIA TWAIN
5	4	4	38	YOU'RE STILL THE ONE	◆ SHANIA TWAIN
8	6	6	42	TRULY MADLY DEEPLY	◆ SAVAGE GAROEN
1	12	16	4	TRUE COLORS FALS VALUE ALBUM CUTWILANTIC	PHIL COLLINS
1	11	11	16		COCHRAN & JIM BRICKMAN
9	8	9	30	TORN RCA ALBUM CUT	◆ NATALIE IMBRUGLIA
10	7	7	22	OOH LA LA WARNER BRCS, 17195	◆ ROO STEWART
11	9	8	17	TO MAKE YOU FEEL MY LOVE	◆ GARTH BROOKS
12	10	10	- 36	MY FATHER'S EYES	◆ ERIC CLAPTON
13	13	14	8	MOTHER I MISS YOU	JOHN TESH WITH GALIA
				* * * AIRPOWI	
14)	26	-	2	I'M YOUR ANGEL	R. KELLY & CELINE DION
15	14	13	11	I DON'T WANT TO MISS A THING	◆ AEROSMITH
16	15	15	41	AS LONG AS YOU LOVE ME	◆ BACKSTREET BOYS
17	17	12	28	ADIA ARISTA 13497	◆ SARAH MCLACHLAN
(18)	21	22	6	PLL BE AT(ANTC 8419)	◆ EOWIN MCCAIN
19	16	17	61	SOMETHING ABOUT THE WAY YOU LOOK TON	IGHT + ELTON JOHN
20	20	21	9	ANOTHER DAY GOES BY	OAKOTA MOON
21	18	20	10	STANDING TOGETHER	GEORGE BENSON
(22)	22	23	5	YOUR LIFE IS NOW	◆ JOHN MELLENGAMP
23	23	25	- 4	MY ONE TRUE FRIEND	◆ BETTE MIDLER
(24)	24	26	4	FEELS LIKE HOME	LEANN RIMES
				I HEAR YOUR VOICE	LIONEL RICHIE

Adult Ton 40

				* * * No. 1 * * *
1	1	1	27	MARNER SUNSET ALBUM CUT REPRISE 14 weeks at No.
2	2	3	19	ONE WEEK BARENAKEO LADIES BERGE 17/14
3	4	5	30	REAL WORLD LINA MEN CUTSTLANTIC MATCHBOX 20
4	8	10	4	THANK U MAYRICK ALBUM CUTREPRISE
5	3	4	10	I WILL WAIT ◆ HOOTIE & THE BLOWFISH AT LANTIS ALBUMOUT
5)	6	7	9	MY FAVORITE MISTAKE SHERYL CROW
7	5	2	21	I DON'T WANT TO MISS A THING ◆ AEROSMITE COLUMBIA 78932
8	7	6	25	CLOSING TIME SEMISONIC MCANIBIM CUT
9	9	9	40	PLL BE LEAR 84:91-47LANTIC ◆ EDWIN MCCAIN
10	10	8	34	THE WAY ◆ FASTBALI HILLINGGO ALBUM OUT
11)	13	14	14	SAVE TONIGHT
12	11	11	38	TORN ◆ NATALIE IMBRUGLI/ PCA ALBUM CUT
13	12	12	45	TIME OF YOUR LIFE (GOOD RIDDANCE) ◆ GREEN OAT
14)	17	21	7	LULLABY ◆ SHAWN MULLINS SMG ALBUM CUTCOLUMBIA
15)	22	-	2	HANDS JEWEI
16)	14	15	15	HOOCH BLACKERD ALBUM CUTSING
17	16	16	15	JUMP JIVE AN' WAIL THE BRIAN SETZER ORCHESTRA
18)	19	22	9	JUMPER ◆ THIRD EYE BLING ELLÉTIA ALBOM CUTIELS
19)	18	20	11	THIS KISS ◆ FAITH HILI MARNER BROS 17247
20	15	13	25	KIND & GENEROUS € NATALIE MERCHANT ELEKTRA AURAN DIFFEEG
21	21	19	13	CRUSH ← JENNIFER PAIGE FULL ANTIFICA 1646744-FULLYWOOD
22	20	17	17	WISHING I WAS THERE ◆ NATALIE IMBRUGLIJ ROA ALBUMCUT
23)	24	27	5	SLIDE WARNER BROS, ALBUM CUT GOO GOO DOLLS
24)	29	31	8	INSIDE OUT PCA ALBUMCUT ◆ EVE 0
25	23	23	7	YOUR LIFE IS NOW JOHN MELLENCAME

PROGRAMMING

RADIO REMAINS COOL IN THE FACE OF HEATED-UP COMPETITION

(Continued from preceding page) trust agencies in the world. They can and will continue to enforce antitrust concerns. I just don't know what we can add."

He was seconded that morning by Citadel CEO Larry Wilson, who said, "We've spent over a million dollars on antitrust issues with the Department of Justice, and I think it's a travesty to have to go through the same kind of thing with the FCC."

That didn't stop Kennard from expressing concern that small broadcasters were being "squeezed out" by consolidation and promising that the FCC will re-examine all its broadcast ownership rules with an eye on protecting diversity. Kennard also promised to continue to pursue Equal Employment Opportunity rules to replace the ones struck down by an appeals court.

We also know," he said, "that there are some broadcasters among your ranks that will not do the right thing of their own volition. Asked about an attempted revival of the minority tax certificate, Kennard said the FCC was "working with the Justice Department" in hopes of making it easier for major groups to sell stations to minority owners.

This year's NAB was filled with dire statistics on the state of minority ownership. At an early panel, WSKQ/WPAT New York VP/GM Carey Davis stated that minority ownership had gone from 3% to 1% since the elimination of the tax certificate, "and that's really sad."

But at the group heads panel, moderstor and Secret Communications head Frank Wood suggested that today's publicly held broadcasters

have an ownership "diversity that you can't see: the shareholders," Similarly, Clear Channel's Mays contended that local PDs and GMs "own that property in their minds" and serve as a diverse group of owners, as if each actually held the license.

"The commission doesn't give us enough credit" for that, said Mays. Then again, the day before, Katz Radio Group president Stu Olds had quoted American Urban Radio Networks' Skip Finley as saying that there were only 50 African-American GMs of R&B stations and only two at general-market stations.

THE R&B SKINNY

In an opening-day panel on improving sales opportunities for R&B and Spanish-language radio, Olds tried to cast the racially insensitive internal memo that embarrassed his Amcast division last spring as a "positive" that had forced Katz to increase its "commitment" to ethnic diversity. He termed that as a more positive, broader-ranging action than merely firing the author of the memo, something Katz has not done.

Asked by an audience member why it took the public outcry over the memo-which suggested that advertisers target "prospects, not suspects"-for Katz to address the issue of sales/ratings inequity between

minority-targeted and general-market stations, Okls said he "didn't realize that a problem really existed

inside our organization." Besides acknowledging that "advertiser bias is certainly an issue," Olds portrayed R&B stations as victims of their own success, delivering so much of the African-American audience that advertisers can reach them with a smaller schedule and so broad a demographic that few advertisers are willing to pay for the whole audience.



FCC Commissioner Harold Furchgott-Both told NAR Radio Show attende Oct. 15 that he opposed any attempt by the FCC to clamp down on broad cast consolidation, saying, "Congress made these decisions. The FCC has no power to second-guess Congress."

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FALL '98 ARBITRONS

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tatt	Formal	\$u '97	Fa '97	98 98	30 98	\$u '98	Call	Formal	Su '97	Fa '97	'98	50 98	5ú '98
	NEW Y	ORK.	—(1)		_	MEC	N/T	3.1	3.0	2.6	2.9	2.6
CRZW	Spanish	51	5.6	61	5.9	6.0	KRIG	AC	2.5	2.7	3.0	2.6	2.6
MORE	RER	6.2	5.9	5.5	5.6	5.8	12.01	N/T	20	25	24	22	2.
MUTH	AC.	5.4	6.2	6.6	5.9	3.5	HCBS-FM	els rock	1.9	2.7	2.5	24	2
MHTZ	loo 40	4.3	3.9	4.7	5.1	46	KLOS	alborn	20	2.6	2.3	2.6	2
MCBS-FM	olders	4.7	4.6	46	46	4.2	REWB	N/T	1.8	2.1	2.1	1.9	2
WICTU	too 43/mvt	m47	4.6	3.8	42	3.6	ILAC	adult std	2.5	2.3	22	2.2	2.
AGRE	modern	3.5	4.1	4.3	3.8	3.7	RICC	N/T	2.2	2.0	2.5	2.4	2
ZXIM	N/T	3.6	3.0	36	3.2	16	12LA	country	25	2.7	23	23	2
ZZSM	RAS adult	46	4.6	4.2	4.3	3.0	RETRIG	Spanish	20	2.1	1.8	2.2	L
MARC	N/T	3.2	3.1	1.0	3.2	13	XXXE.	Spanish	1.4	1.2	1.5	1.3	13
2.ISW	RAR	25	23	25	27	11	EXICO	classical	1.5	1.7	1.9	1.9	1.
MPAT-FM	Spanish	2.0	3.3	3.5	3.2	3.2	SHIRE	Spanish	1.4	1.6	1.7	16	1.
MOCD	ia22	3.2	2.6	3.2	26	31	KUU	R&6 adult	1.0	1.4	1.2	1.5	1.
MP1.1	AC:	28	26	26	27	2.8		CHICA	20_	-(3)			
NCBS-AM	NT	3.2	3.2	28	3.0	2.8	WICH-FM	RER	7.0	7.2	63	7.7	6
MOR	MT	3.2	3.0	3.1	3.2	2.6	WICH	N/T	5.6	6.1	66	58	ě
MEAN	sports	2.9	2.8	2.2	2.6	2.6	WEEM-FM	top 40/rhyth		46	44	48	5
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MOFW	adult std	1.8	2.1	2.0	1.8	2.6	WLS	N/T	3.6	43	40	43	ì
MAXO	cls mck	19	1.4	15	1.6	1.7	WINESA	WAZZ	4.1	4.8	46	41	ã
MCAA	Spanish		7	6	.9	17	WILESA	country	39	3.5	34	19	ā
MADO	Spanish	18	2.0	24	2.4	1.6	WLIT	AC	4.5	45	4.8	46	ì
NREE	AC	1.6	15	15	1.5	1.6	WEEM-AM	N/T	3.8	3.6	4.0	3.6	3
MAEM	aborn	1.8	1.7	1.5	1.7	15	WIME	oldes	3.9	3.4	3.3	3.9	3
WWGE/WWZY	country	1.1	.8	3	1.7	1.0	WISCE	modern	34	2.9	3.0	28	1
					.,	1.4	WIMI	AC	25	2.6	25	3.3	,
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KLYE	Spanish	6.0	6.1	5.3	6.3	6.6	WIND	AC	1.8	23	2.7	26	2
KSCA	Spanish	4.5	4.9	5.4	5.8	6.6	WORT	Store-A	25	1.9	2.6	25	2
DOST.	888	4.0	4.5	3.9	3.8	4.8	WOID	Spanish	2.0	18	2.2	20	2
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FIIS-FM	top 40	3.9	4.0	3.8	3.3	3.5	WMAQ	N/T	2.2	2.3	2.3	1.7	2
(F)	NT	4.1	4.0	4.4	3.9	3.4	WRCX	albura	2.9	3.0	3.0	3.2	2
UROQ .	modern	3.6	3.0	3.4	3.3	3.4	WLEY	Spanish	1.7	2.5	2.3	2.2	L
KRTH	oldies	4.0	4.0	3.4	3.3	3.4	WAIT	bits Flubs	2.2	2.3	2.8	2.0	1.
ILAX	Spanish	2.3	2.1	3.4	3.5	3.2	WIND WHIZ	classical	1.4	1.7	1.9	1.5	1.
KTWY	1922	3.6	3.4	3.3	3.3	1.3	WISCR	sports	1.9	2.0	1.5	1.7	1
KCMG	PAB oldies	1.7	1.4	2.7	3.1	3.2	WFMT	classical	13	1.2	1.2	1.2	ĩ.
CYSE	AC	2.5	28	2.9	29	21	WGCI-AM	R&B midnes	1.2	1.7	12	1.1	ï

	KGO	NT	6.8	6.6	6.4	6.6	6.5
	NCRS	N/T	4.0	4.8	5.3	45	4.6
	KYLO	Ino 40/their	m 4.3	4.2	3.8	4.7	44
	MOCT-AM-FM	AC	3.8	3.9	4.3	4.7	4.2
	KHER	sports	45	41	3.1	4.4	3.6
1	KARL	adult std	3.0	3.2	3.3	28	3.6
	MONUMEN	AC.	5.2	43	44	39	16
1	KFRC-AM-FM	oldes	3.5	3.3	2.9	3.5	3.4
	MSQ.	BAB adult	1.8	3.0	3.5	2.9	3.4
	KSFO	NT	3.2	2.5	3.3	3.1	3.2
i	KOFC-FM	classical	2.7	2.8	2.3	2.7	3.0
	KITS	medern	1.9	1.8	1.6	1.9	3.6
	DESE	DAZ.	3.3	3.3	2.7	26	3.0
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	KEOG/KEEG	triols-A	29	2.9	3.2	2.5	27
	KZQZ	top 40	1.9	2.7	29	3.0	25
	KRI X	R&B adult	2.7	2.9	29	2.6	2.1
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	KIW P	IVI	6.3	68	7.4	7.2	6.4
	WRER	AC	5.7	59	58	7.2	6.2
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١	MACE		5.4	5.0	46		4.9
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1	WOTU	country	4.0	3.7	42	43	9./
	WEST		42	4.2	5.1		4.7
•	WHEE	jazz	4.5	47	3.9	45	41
1	MARK	cls rock fee 40	4.3	4/	3.9	19	4.1
	MARK		4.1	3.2	3.7	3.9	4.0
2	MARK	album			3.1		3.6
2	WPER	adult stif	4.7	3.5	3.8	41	3.3
1	MANE	AC AC	4.2 3.6	3.5	3.5	3.4	3.1
	WIR	AU sperts	3.6	3.0	3.2	3.3	3.1
	WPLY		3.7				2.7
	WICH	modern AC	2.4	2.6	2.2	23	2.3
	MAAM	AL.	2.4	1.6	2.2	22	2.1

te provious week, reportions of char-or the first time. It first [between

etter Than Ezra is a product of its environment. And considering New Orleans is the current murder capital of the country, it's no surprise that vocalist/guitarist/pianist Kevin Griffin wrote a song called "One More Murder."

"This is the closest to social commentary in a song that I've gotten," says Griffin of "Murder," which held a place on Modern Rock Tracks for six weeks. "I have the power to say something, and because we are a band, people listen."

Griffin based the song, which was edited down from a 20-minute version played on a Rhodes piano, on a personal experience, "One night, I was walking with some friends to a restaurant when a young kid put a 9 mm in my face. You can say what you'd

do in that situation, like, 'Yeah, I'd kick the guy in the balls and then grab the gun.' But when you see a gun, your legs turn to jelly. It changed my life, and I write what my emotions move me to.



Griffin and his bandmates, Tom Drummond and Travis McNabb, hope to turn the negative into something positive. The trio recently met with PAX, an organization that fights for more firearms

regulation, about donating a portion of its current tour's proceeds. "Doing something is the only way to instigate change, and change is needed in a world where there are more regulations on teddy bears than guns.

The act just released its second single, "At The Stars," which was also inspired by personal experience. Griffin says it was a much happier experi ence though. "It's one of my favorite songs. It's about when I was in high school and used to sneak out, pick up my girlfriend in my old Honda, pop in R.E.M.'s 'Murmur,' and drive with no destination in mind. It's special in subject, but it also sounds exactly how we planned. I think radio will like it. I know the Ezralites will."

OCTOBER 31, 1998

oci statom, are electronically monitored 24 trouns a day, 7 days a week. Songs tanked by number of detections, IOO describes (Maketteen Rick) or 1,300 describes (Modern Rock) for the first time:

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Selections can be heard on

"Sappore Beer Tokie Het 100" every Sunday 1 PM-5 PM on J-WAVE / 81.3 FM in TOKYO

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Billboard.

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Mainstream Rock Tracks | Modern Rock Tracks

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ூ	5	6	14	INSIDE OUT • EVE 6	6	6	4	15	FATHER OF MINE SO MUCH FOR THE AFTERSLOW CAPITOL CAPITOL
$\overline{\sigma}$	8	12	6	SLIDE + GOO GOO DOLLS BUZY UP THE GIRL WHITE RADS DRAGULA + ROB ZOMBIE	1	14	24	3	PRETTY FLY (FOR A WHITE GUY) THE OFFSPRING COLUMNA
(T)	7	10	11	DRAGULA • ROB ZOMBIE	(3)	9	14	11	GOT YOU (WHERE I WANT YOU) THE FLYS HOUDAY MAN THE FLYS DELICIOUS VINVITRAIMA
3	6	4	22	THE DOWN TOWN DAYS OF THE NEW	9	8	10	15	SAVE TONIGHT
10	9	7	23	SPACE LORD ◆ MONSTER MAGNET	10	7	7	21	INTERGALACTIC BEASTIE BOYS BEASTIE BOYS BEASTIE BOYS BEASTIE BOYS BEASTIE BOYS BEASTIE BOYS
(11)	16	36	3	PRETTY FLY (FOR A WHITE GUY) THE OFFSPRING	(11)	15	13	15	JUMPER THIRD EYE BLIND THIRD EYE BLIND ELECTRICES
(12)	13	13	19	THE DOPE SHOW MARILYN MANSON	(12)	13	17	4	THANK U SUPPOSED FORMER INFARLANDON JUNIOE ALANIS MOREISSETTE MINERICK/REPRISE
13	17	17	5	MECHANICAL ANIMALS NOTHING/INTERSCOPE STILL RAININ' JONNY LANG	(13)	16	16	9	LULLABY ◆ SHAWN MULLINS
14	10	8	16	WANGER THIS WORLD ALM COMPLIANT COMPUNITY WANTE CHECKED COMP	14	12	11	9	SINGING IN MY SLEEP SEMISONIC FILEND STRANGET INS CIRCLES SOUL COUGHING
-		-		TRISINE IS REVOLUTION REPORTS BETTER THAN YOU METALLICA	(15)	20	23	7	CIRCLES SOUL COUGHING
15	14	11	14	WHAT KIND OF LOVE ARE YOU ON AEROSMITH	(16)	19	20	10	THE DOPE SHOW • MARILYN MANSON
18	11	9	15	ARMADEDDION THE ALBUM COLUMBIA	17	17	15	12	FIRE ESCAPE • FASTBALL
(17)	18	18	8	* * * AIRPOWER * * * GOT YOU (WHERE I WANT YOU) * THE FLYS		÷			* * * AIRPOWER * *
_	-	-	_	YOUR LIFE IS NOW DELICOUS WITH, TRAUBA YOUR LIFE IS NOW	(18)	23	26	3	SWEETEST THING + U2 THE BEST OF 1990 1990
18	15	16	7	BLUE ON BLACK KENNY WAYNE SHEPHERD BAND	19	10	9	16	I THINK I'M PARANOID ◆ GARBAGE VERSION 2.0 ALMO SOUNGENITESCOPE
19	19	14	41	BOOGIE KING THE SCREAMIN' CHEETAH WHEELIES	20	18	5	20	ONE WEEK BARENAKED LADIES ONE WEEK
28)	22	22	5	BIG WHIEL CAPRICIPAMERICARY	21	18	12	19	PERFECT ◆ THE SMASHING PUMPKINS
21)	16	10	10	GOT THE LIFE FOR OW THE LEADER SIMOSTRUCES SIMOSTRUCES	-		-	-	* * * AIRPOWER * * *
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28	28	32	7	BITTERSWEET • FUEL SUNEARN 950 MUSIC	(26)	10	21	5	BITTERSWEET SLAND
7	22	33	3	BITTER PILL MOTLEY CRUE MOTLEY CRUE MOTLEY CRUE MOTLEY CRUE MOTLEY GROWN MAKE	(2)	39	31	4	WHAT IT'S LIKE ♦ EVERLAST
2	28	19	5	FIRE ESCAPE • FASTBALL ALL THE PAIN MODELY CAN HAVE - POLITICATION	18	29	31	7	WHITEY FORD SINGS THE ISJUES TOMAY BOY TROPICALIA BECK
29	19	19	13	DITTER PILL MOTEY CRUS	29	29	21	16	JUMP JIVE AN' WAIL ◆ THE BRIAN SETZER ORCHESTRA
30	30	22	5	QUICKSAND FINGER ELEVEN	31		28	8	MY FAVORITE MISTAKE SHERYL CROW
(31)	32		2	SWEETEST THING • U2	-	28	-	-	NICE GUYS FINISH LAST GREEN DAY
(32)	33	35	5	THE BEST OF 1980-1990 SLAND SUREFIRE (NEVER ENOUGH) ECONOLINE CRUSH	(31)	31	37	3	NAMEO REPOSE ORAGULA • ROB ZOMBIE
33	34	31	4	WE'RE AN AMERICAN BANO ◆ JACKYL	(32)	32	35	4	ACQUIESCE OASIS
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Fastball Delivers A Fiery Follow-Up To H'wood's Cross-Format Hit 'The Way'

PLAY BALL: Miles Zuniga from Fastball has had to reschedule a phone interview this morning. He's basy Doing laundry.

"It's reaching critical mass here," says the vocalist/guitarist from a hotel room in Berlin. "This is the first time in seven months we've been in the same city for as many as four days. Now, my clothes are clean, and I took a shower. I'm feeling on top of the world."

Since the band's debut single, "The Way," broke back in February, the three-piece, Austin, Texas-formed which includes Tony Scalzo on bass/vocals and Joey Shuffield on drums-has been cleaning up all around, Sales of its second album, "All The Pain Money Can Buy," have topped 777,000, according to Sound-Scan, while the group has been on the road and around the world for seven solid months. On radio, the track hit No. I at modern rock, No. 4 at mainstream top 40, and No. 5 on Hot 100 Airplay. It even scored top 25 status stream rock radio.

sa manifestratin rock reads.

The Week's was A.A.C. where we was a read to be a rea

Zuniga says, "We always thought we sounded completely different, but we weren't sure if we could get on radio. We didn't even think 'The Way' would be a single." But, be admits, "with every part of the song, there's something new that comes along. There's also a story, and I think it catches the imagination."

With its second hit single on Hollywood Records, "Fire Escape," it appears that Fastball is proparing to ement its place in the popyrock pantheon. Like "The Way," the guitarbased, uptempo track offers a rarity in mainstream music: verses as catchy as the chorus. But in its first incarnation, "Fire" was arranged in quite a different fashion.

"That's the only song off the album that we'd played live before we went in to record the record," Zuniga says. "Originally, it sounded more like a sound modern and the band would kick in midway through. But we got together with the producer [Julian Raymond], and he added to the riff I already had. It really changed the whole song."

Lyrically, "Fire Escape" is "kind of strange," he adds. "It's kind of saying, 'Don't fall in love with me or project all your little knight-in-armor fantasies on me."

"The new record, we like a lot," says Rob Morris, PD of mainstream says Rob Morris, PD of mainstream

top 40 KDWB Minneapolis. "The modern AC in the market is playing it now, and we'll probably let them warm it up a little bit. But I think it's a hit record and actually think it might be a little better than "The Way!"



by Chuck Taylor

Given "The Way's" early start at modern rock, the new track topped out there at No. 18 several weeks ago, working its way to No. 25 on mainstream rock. It is just beginning its trek at top 40; on Hot 100 Airplay, it is

"These guys really represent a quintessential act, because they've crossed all formats," says Dan Hubbard, head of radio promotion at Hollywood. "They are now a band like matchbox 20 or Third Eye Blind, they're not at that level yet, but they're being thought of as a band that's having multiple singles from an album that's really good."

It's not hurting Hollywood's image in the industry either. For several years, the label has struggled for a hit act to hang its hat on. Recently, it



FASTBALL

scored (with Edel America) on Jennifer Paige's top five single "Crush," but util now it badn't achieved a brand nume. "All The Pain Money Can Buy" peaked at No. 29 on The Billboard 200; this issue, it's at No. 135.

board 200; this issue, it's at No. 135.
"This really was the first record
that we were able to post in a really
big way. It's put us on the map," Hubbard says. "We were able to go to all
formats and show people what we
could do in that kind of spotlight."
For his part, Zuniga says, "There's

been a lot of shuffling of personnel there. But we've had a few people that were really behind us and are still there now, thank God. Besides, if we really didn't think they were capable of making any of the stuff happen that we thought might be possible, we would have really tried to get off the label a year ago."

In fact, this latest project is the

second effort from Pastball, following its bow on Hollywood with "Make Your Mama Prout" in 1996 (which Sod 7,700 copies, according to Sound-Scan). That effort was more retro, with fuzzy guitars, horns, and shoutit-out vocals. This time, "we were going for something a little more expansive and a bit more mysterious," says Zunies.

The trio came together when Austin native and ex-Wild Seeds drummer Shuffield introduced Larsch, Texas, native Zoniga to Sealzo, Casta and Casta Control of the Countrol of th

Songs are written by Zuniga and Scalzo—but never by the two together. "We really are different kinds of songwriters," Zuniga says. "When we try to get together to do it, we hear things differently when the song is being created. For this record, I demoed my songs pretty extensively. I really wanted them to see what I was trying to do. That helped an swful ke."

The band's eelectic hiend of rockrooted instrumentation and pon melodies that has allowed cross-format macross stradie is smething that Zamiga accepts with pride. "We call curselves a rock rivall band. Our show is really a rock show," he says. "As far as the record industry goes, if pop is an all-encompassing term, then I love it. I like all kinds of music, so I guess I don't bother with' definitive labels.

Still, be adds, "I have no problem being successful, and I want the airwaves. They can call us country as long as they play us. To me, it's all just music, and I've always been a fan of groups that can be successful and be col—as opposed to the Backstreet Boys, who might not have both." But just how much success is

But just how much success is enough? Like any developing act make that any act vying to remain vital—the members of Fastball have been touring without so much as a break to, well, wash their skivvics.

"At this point, I'd really like to meet someone like Madonna or UZ and ask, 'How do you do it.'' I'd really love to watch a ball game, to cook for myself, just to walk down to the conner store and spend the day reading the Sunday paper. It all becomes one-dimensional after a while."

But, he admits, it's still totally worthwhile in painting the big pleture. "I really want us to have a career, for people to respect and like the band," Zunigs says. "I always flought that if we got to a certain level, would be happy. But I just feel like a little speck. I want to be more permanent and bigger than that. I want the whole enchlada."

Robin Jones Brings Magic— Kingdom, That Is—To Air

Billboard

OF THE WEEK

ROBIN JONES

Radio Disney, Dallas

MAGINE PROGRAMMING a station and not worrying—at all—

about the Arbitron book. A dream that's too good to be true? Not for Robin Jones, operations director for Radio Dianey. She programs the 34-station network that appeals solely to those under 12, rendering Arbitron utterly irrelevant. "Our niche is a comfortable place

to be," she says. "We can't be all things to all people. Once the hormones hit, kids look for more aggressive stations, usually the

nearest top 40."
Even so, programming radio for kids
presents its own sort
of particulars for
Jones, whose experience includes hot AC
programming for
ABC and on-air
stints at WMGG
Columbus, Ohio;
KMGC Dallas; and
top 40 KAFM Dallas. "I first got into
this in '91, when the

then ABC project
was in development,"
she says. "It went away, then came
back, but it didn't really take off
until Disney bought ABC."

until Disney bought ABC."

Jones estimates that about half of Radio Disney's music is made up of pop hits, with the remainder split among soundtrack hits, 50s and '60s gold, and parodies.

Here'ls typical lour: Spice Girls, Spice U your Life, James Brown, "I Got You (I Feel Good)", Queen, "We Will Rock You," Aladdin' soundtrack, "Prince Ail"; Celine Don, "My Heart Will Go Ch; Micc, Don, "My Heart Will Go Ch; Micc, Went?), Berabliss, "Beady 'Do Go', Trogga, "Will Thing;" Hanson, "MMMBop;" "T''s Greatest Hise" collection, "Scooty-Doo", Stewn Tyler, "I Love Trash", "Weird Ail" Yaman Bo A DO", Beachtered Boys, Sam The Sham de the Pharache, "Wooly Bully"; and Sponge, "Go Speed Racer Go."

Jones adds records once a week, but not all are currents. She says.
"We just replaced 'Scooby-Doo' with the original cartions version. 'YMCA' is almost always in power, sometimes we put in alternate versions—in this case, by the Progsson be song doesn't get fried. We also do a lot of searching for potential new hits in the library." Kid-appeal cate can get added

Kid-appeal acts can get added out of the box; witness Melissa Joan Hart's version of Blondie's 'One Way Or Another,' from the 'Sabrina, The Teenage Witch' soundtrack. 'That song is one of the few in super-power rotation, which gets played about once every 2% hours,' Jones notes. There's plenty of dayparting on Radio Disney. From 11:00 a. until 1:00 pm. CT it runs "Mickey & Minnie's Tune Time," which is geared to preschoolers. Soundtrack hits and songs like "London Bridges" and "The Alphabet Song" dominate the block.

Jones considers afternoons as Radio Disney's a.m. drive, featuring hits by Spice Girls, Hanson, and the Backstreet. Boys.

Backstreet Boys, spiced with modern and mainstream rock nuggets, such as Devo's "Whip It" and Joan Jett's "Summertime Blues." The mix softens

The mix softens considerably at night. "Our research shows that kids go to bed between 8 p.m. and 9 p.m., and their parents don't want them wound up."

Burn is rarely a problem. "The kids rarely get burned on the strength of the strength

anything," she says.
"The 'Titanic' song
won't go away; neither will 'YMCA.'
Although 'Macarena' finally got
some burn, it still tests quite well.
More often than not, I have to pull

the song before the kids tire of it." To stay on top of its audiences tastes, Disney runs quarterly research. It also tests parents to ensure that they approve of every-thing put on the air. Indeed, song lyrics is a major concern. "All lyrics are screened, as are spots and everything else we broadcast," Jones says. "We make sure nothing on Radio Disney will upset parents of kids under 12."

She also notes that Radio Dinney doesn't engage in programming politics against rival TV nets or studies, exemplified by having "Do The Bartman" and cuts from the "Rug-rats" soundtrack on the playlist. The net airs 10.5 units per hour, mixing national acts with local sponsors. Since clients don't have A rix-

trons to gauge audience size, Disney hires an independent research company to generate ratings. The labels are starting to come around. "Initially they'd say things like, "Kids—eech!" "Jones recalls. "But in a Billboard article, Weird Al's manager credited us for helping Al's abbum sales. Plus there's data that claims kids drive data

\$185 million in purchases annually."
In all, Disney Radio has been an
eye-opener. "I'm surprised at how
much I love this job," Jones says.
"It's extremely gratifying to program to kiki. They're so grateful to
have a station just for them. We
encourage them to call in . . . Listening to what they say has been
the most gratifying part of this
job." __EFF SILBERMAN.

MTV Online Could Soon Re A Senarate Business. Says Freston

MTV NETWORKS' FRESTON SPEAKS OUT: MTV's site on the World Wide Web may become "a stand-alone business" in the near future. MTV Networks chairman/ CEO Tom Freston announced in an Oct. 16 speech at the American Museum of Television & Radio in New York. Freston declined to reveal further details but added: "We've found that heavy MTV viewers are also heavy MTV Web

site users. We want to set up the [online] business so it won't just be a promotional tool for the network" (Billboard-

Bulletin, Oct. 19). He added that video streaming and "more interactivity" will be key elements of the new Web site. The current site focuses the bulk of its content on music

Fracton also binted that MTV Networks was considering launching a VH1 spinoff channel targeted at an audience ages 50 and older, for those who fall outside the 18- to 49-yearold VH1 demographic, "Internal-

ly, we're calling the [proposed network! VH2." he said. Looking to the future, Freston added that the two key areas in which MTV Networks is investing the most are "movies and online

BILLBOARD MUSIC VIDEO CONFAB: By the time you read this, the 1998 Billboard Music Video Conference and Awards will be just around the corner. This year's confab-to be held Nov. 4-6 at the Sheraton Universal in Universal City, Calif.-will be celebrating its 20th anniversary, and we are planning quite a few special events. Music celebri-

LOS ANGELES

Ever" was directed by Kevin Bray.

Brown's "Running All Night."

Alanis Morissette's "Thank U."

Brandy's video for "Have You

Mike Van Owen directed Mac

Stephane Sednaoui directed

Tevin Campbell filmed "Anoth-

er Way" with director Darren Kottonmouth Kings' clip for

"Dog's Life" was directed by Mi-

ties scheduled to appear include Jon B., Michael Bivins, Jerry Cantrell (of Alice In Chains). Montell Jordan, Kenny Lattimore, Wild Orchid, Dwight Yoakam, and more to be announced, Motown Records is sponsoring the Nov. 4 openingnight party, which will feature special guest Brian McKnight.
(Biy 10/Motown artists Lil' Nique and DJ Jus will not be at the

> previously announced.) Online (www.billboard com) for all the latest info on the conference. Registration is also available at Billboard Online or by calling 212-536-5002



by Carla Hau MVPA is planning a Wednesday (28) meeting for the post-production community at a location in Los Angeles to be announced. For more information. contact the MVPA by E-mail at Musivideo@aol.com.

Notorious Pictures has moved The new address is 35 W. 36th St., Eighth Floor, New York, N.Y. 10018 . . . College Television Network's new address was incorrectly listed in a previous issue (Billhoard, Oct. 17). The correct address is 32 E. 57th St., 11th Floor. New York, N.Y. 10022 . . . MTV Latin America in Miami has promoted Antoinette Zel to senior VP/GM. She was previously MTV Networks Latin America general counsel/VP of law and business affairs.

opening-night party, as THE

Total, Trippin'
Shirs, Good Love
Neschalaist, Take II There
Neschalaist, Take II There
Neschalaist, Take II There
Nesdes Menk, Spark Somebody Up
Jersens, Too Clid For Me
R. Kelly, Horne Alone
Boustly Killer, Deadly Zone
Montell Jerden, When You Get Home
Will Smith, Marris
Jamet, Every Time



2805 Opryland Dr., Nashville, TN 17214 1 Lee Ann Wemack, A Little Part Little Rock 2 Diamond Rile, You're Gone 3 Diale Chicks, Wide Open Spaces 4 The Williamone, 26 Covts

FOR WEEK ENDING OCTOBER 18, 1998

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Continuous programming 1221 Collins Ave. Miarel Beach, FL 33139

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NASHVILLE Trey Fanjoy directed Jon Ran-dall's "Cold Coffee Morning" and Mark Nessler's "Slow Down Lee Ann Womack's "A Little

chael Zapanta.

Past Little Rock" was directed by

BILL BOARD OCTORER 31 1998

PRODUCTION NOTES

Live.

Thom Olinhant

Richard Murray.

Michael Salomon lensed the

Mark Chesnutt shot his "Wher-

ever You Are" video with director

Tryan George directed de Talk's video "My Friend (So

clip was directed by Susan Johnson.

OTHER CITIES

Parks" video with director Gregory Dark in Atlanta.

Triggs' "Straight Tequila" in Albuquerque, N.M.

OutKast filmed the "Rosa

Chris Rogers directed Trini

The Warren Brothers' "Guilty"

Sammy Kershaw clip "One Day To

WHITNEY HOUSTON FINDS A NEW GROOVE ON ARISTA SET (Continued from page 1)

things. Being a wife and a mother kind of teaches you a little more about life and what you can endure-things you didn't think you could. I mean I've endured a lot, in relationships and just in life, in the last 10 years. I know more today than I did yesterday, so I can

sing about it." The album was also a chance for Houston to express her own thoughts, as opposed to those that fit the moods dictated by her movie work on "The Bodyguard," "Waiting To Exhale," and "The Preacher's Wife." In the past 10 years, those albums and her earlier solo work have sold a combined total of 100 million units worldwide,

according to Arista. "There just seems to be this tremendous hunger for her first stu dio album in eight years-people are driving us crazy screaming for advances," says Arista president Clive Davis. "There's an eagerness to see Whitney in a non-movie, contemporary setting.

NEW FLAVOR

Davis expects the album to surprise anyone "lulled into thinking" movie music was all Houston could do. "She certainly shows here that she can work at hip-hop and cutting-edge music. She can sing with Faith Evans and Kelly Price (on the midtempo "Heartbreak Hotel"] and cut it.

"If anyone has underestimated the magnitude, the breadth of her incredible talent, they're going to be surprised," he continues. "You find when you get to the superstar level, the knives are always out, whether it's Madonna, Prince, or Michael Jackson. They have to prove themselves, and they have to do it each time out. And Whitney's done that."

The set reunites Houston with producers Babyface and David Foster, with whom she worked on some of her past projects. In addition, the set pairs her for the first time with such hot hitmakers as Rodney Jerkins, Missy Elliott, and Soulshock and Karlin, (A number of hot artist/producers, including Jermaine Dupri, Lauryn Hill, and Puff Daddy, expressed interest in working on the project, but their schedules didn't allow them to meet the tight deadlines.)

'AIN'T NO BIGGIE'

For the singer, an up-to-date sound was mandatory. "You have to keep up with the times, no matter how you feel about your own music and what you used to do or did," she says, "You have to keep it with what the [current] groove is, and I can do that. Ain't no biggie, ain't no biggie at all.

"Today's music is basically youth-oriented. It's lots of beats and rhythm. Sometimes in today's music, the lyric doesn't really play a major part," continues Houston "There are some great lyrics in these songs I've selected to do. That alone, I think, is going to be a surprise, just to hear the groove with somebody saying something, a story line. That's very important to me While she says she can sing only songs that "I've experienced, I feel, I've gone through, I understand. I know, I can relate to, and I can interpret," she hastens to add that it would be a mistake to take all the album's lyrics literally or assume they're autobiographi-

The one exception is the sassy "In My Business," written by Elliott after a long conversation with Houston about living in the snotlight.

'It's not a secret that people are always trying to be up in my business," says Houston, "I don't know what they think I am or what my husband and I do, they just want to know. They feel it's their right, but it's not. Missy and I talked about it, and Missy understood."

Houston entered the studio not knowing whether the project would be a greatest-hits collection with a few new tracks or an allnew project. But as the songs came together, the answer became

apparent. Clive and I talked shout this and being that I haven't done a new album in over eight years, we felt it was time for a whole new album. And it was time. Clive said. for [everyone] to bear that [I] can do whatever [today's crop of hot female R&B singers] can do.

The first single will be Houston's duet with Mariah Carey, When You Believe." from the soundtrack to DreamWorks SKG's animated feature "The Prince Of

'PRINCE' TIE-IN The Babyface-produced ballad

appears on Houston's album, as well as on Carey's greatest hits and one of the movie's three soundtracks, which come out Nov. 17 (see story, page 1).
"[DreamWorks principal] Jef-

frey Katzenberg made a suggestion that he'd like to see me and Mariah do a song together," says Houston, "I thought, 'Wow, what an incredible idea.' I love inspirational songs that mean something . . . and I don't think they could have chosen two better people, two better voices, to come together and do it. Houston says recording with Carey "worked out beautifully."

There will be no commercial sin. gle for the tune, which goes to U.S. AC. R&B. top 40, crossover, hot AC and modern adult radio Wednesday (28). The track will be worked primarily by DreamWorks' promotion team, although Arista will be alongside for support.

"There's a whole audience that wants to hear this kind of inspirational song," says Arista senior VP of promotion Richard Palmese. "And I think with the holidays coming up, 'When You Believe' is just perfect."

Arista will begin pushing a second single at the beginning of 1999. While the song has yet to be selected, Arista execs expect it to be one of the more R&B-oriented cuts, such as the title track or "It's Not Right But It's Okay," a feisty, beat-laden track produced and written by Jerkins.

"R&B radio is going to jump all over this album," says Lionel Ride

nour, Arista's senior VP of black music, "What Whitney did is knock down the doors for the Monicas, Faith Evanses, and Aaliyahs of the world, even Toni Braxton. None of those ladies could have had the success they had without Whitney knocking the doors down. Now she's coming back and saying, Everyone else has had their fun.

Now it's Whitney's turn Hector Hannibal, PD of R&B outlet WHUR Washington, D.C., thinks a revitalized Houston will go far. "I find that a lot of the [older] Whitney stuff burns, and I haven't been able to play a lot of it because of the high fatigue factor, he says. "But I think some fresh music will be a great, great addition to what's happening in music now. The people she's working with are awesome and can only further her appeal. I think radio will embrace the album."

With Houston working on the album until the last possible minute and unavailable for much prerelease promotion, Arista senior VP of marketing Jay Krugman says, "We have massive plans utilizing Whitney in the marketplace to more than make up for those things that can't be done due to her involvement finishing the record."

GLOBAL PLANS

Promotional efforts for the album will kick off with a Nov. 5 worldwide satellite press conference conducted by Houston from New York beamed to press, retailers, and radio globally.

In addition to the Nov. 5 worldwide press conference, Houston will host a "Breakfast With Whitney" satellite media junket for six regions of Asia. Houston will preside over the agent from New York

Houston is also planning a promo trip to the U.K. and Europe in early January. Although her itinerary has yet to be confirmed, the singer is expected to perform on such major TV programs as "Top Of The Pops" and The Lottery Show."

Cathy O'Brien, VP of internation-

al at Arista, says there's "tremendous anticipation" for the project worldwide, citing sales outside of the U.S. of roughly 55 million units. During the week of release,

Houston will make her first instore appearance, according to Krugman, at a New York retailer still being determined.

Although no details are available, there are plans for a network special in December. Appearances on such talk shows as "The Rosie O'Donnell Show" are also being secured Such opportunities for the public

to view Houston are vital to the project's success, says John Artale, buyer for Carnegie, Pa.-based National Record Mart. "She needs to make her presence known. She has to let people know she's still viable and out there. Her appearance at the MTV Video Music Awards was a good idea; it showed she's not above it all."

Touring plans are limited, with Houston set to appear at Atlantic City, N.J.'s Taj Mahal on Nov. 13-14 and the elite Cipriani concert series in New York on Nov. 18. A number of programmers will be flown in for the event. Additionally. Houston will do phoners with some major stations.

As for more extensive tour plans. Houston says she doesn't know when she'll hit the road, committing only to "sometime.

"Listen, I've toured my tail off.

man," she says. "Every year I've done an album, I've been on the road. It's not something I fancy; it's a hard-knock life just going from eity to eity, bus to bus, living out of your suitcase. I'd like to do it [somehow] with just not as much traveling and running around '

Japan Expo Has Rival Formats DVD Audio, Super Audio CD On Display

BY STEVE MCCLURE TOKYO-The question of whether

DVD Audio or Super Audio CD (SACD) will be the next-generation digital audio format dominated the Japan Audio Expo '98, held here Oct. 15-18. Visitors to the annual event got.

a taste of what could be a looming format war at the entrance to the Expo's main hall, with a DVD Audio booth on the right and a SACD display to the left The first generation of con

mer-use audio CD-Rewritable hardware was also on display, with prices ranging from \$745 to \$1,200. Professional units are available for approximately \$4,300.

Companies exhibiting DVD Audio prototypes were Toshiba, Pioneer, Panasonic, JVC, Kenwood, and Denon. The Kenwood and Toshiba players on view boast-ed combined DVD Video and DVD Audio capability, while the others were DVD Audio only, with the exception of Denon's combined SACD/DVD Audio player. A snokesman at the Expo's

DVD Audio booth said those firms are expected to launch their DVD Audio players both in Japan and major international markets next June, although some may do so as early as spring 1999. According to the Recording

Industry Assn. of Japan, the next DVD Audio technical standard. version 1.0, will be released at the end of November. Also vying for the attention of

Expo attendees was the Philips/ Sony-sponsored SACD booth. where demonstrations were conducted for the invisible watermark technology developed by the format's backers The Philips/Sony booth also fea-

red Direct Stream Digital (DSD) production equipment, including a Philips multichannel/multitrack DSD recorder and a Sony two-channel recorder, of which 20 experimental models have already been manufactured and which are available on a loan/rental basis. Companies with SACD working

prototype players on display at Japan Audio Expo were Sony, Philips, Sharp, Onkyo, Marantz, Accuphase, and Denon, while a "concept" prototype was exhibited by Aiwa. Companies listed in the SACD promotional literature as intending to produce SACD hardware were Nakamichi, Denon, Teac, and Kenwood. As with DVD Audio, spring 1999 is the target date for the launch of SACD hardware in the Japanese consumer

market. Sony spokesman Daniel Lintz says the Japanese launch will be followed by the format's North American and European debuts in autumn 1999. He says the first generation of Sony's SACD hardware will be aimed at the high-end audio market, adding that "prices and final specifications have not vet been finalized.

Although pricing details were unavailable for both the DVD Audio and SACD products on display, industry sources indicate that both formats' first-generation hardware will likely sell for more than 100,000 yen (\$877) per uni

Lintz dismisses speculation of a DVD Audio/SACD format war, "Both products will hit the market at about the same time, targeted at about the same audience, but clearly, I think, DVD Audio is positioning itself more for the bome-theater market," he says. "It's a lateral extension of DVD Video, with the long-term goal of merging with DVD Video. We at Sony support the DVD format. but we don't think the pure audio market is going to disappear, and we want to promote the highestquality sound for the general audio market and the audiophile

Philips, Marantz, Sony, and Pioseer exhibited CD-R rewritab hardware. Philips displayed three CD-R units: the CDR880S, which lists for 130,000 yen (\$1,135) and is already available in Japan; the CDR560S "mini-CD recorder which lists for 85,000 yen (\$745) and was made available Oct. 20: and the CDR765S, which lists for 120,000 yen (\$1,048) and goes on sale Nov. 1

Pioneer launched its PDR-D7 CD-R unit in Japan on Oct. 16, listed at 124,000 yen (\$1,082), while Marantz's DR700, which is already available in Europe, goes on sale in Japan for 130,000 yen (\$1,135) in November. There were none of the hotly

debated MP3-format devices on view at the Expo, although such hardware-designed to capture downloaded audio from the Internet-is available at Tokyo's Akihabara "electric town" shopping district. South Korean manufactured MPMan portable units have been on sale since April for prices ranging from \$257 to \$430.

(Continued from page 1) ture "The Prince Of Egypt."

On Nov. 17, retailers will receive a soundtrack of original film songs, written by Academy Award winner Stephen Schwartz, performed by the actors providing the film's voices and alternate versions of those songs by pop artists including Whitney Houston & Mariah Carey and Amy Grant along with portions of the Hans Zimmer score. In addition, the label will release two "inspired by' albums, one featuring primarily new



titled "The Prince Of Egypt-Nash-ville," and the other a collection of new gospel, contemporary Christian, and R&B songs titled

"The Prince Of Egypt-Inspirational." The genesis of the threesome was a decision by DreamWorks SKG co-founder Jeffrey Katzenberg to bypass the commercial

trappings of burning bush night lights, Red Sea shower curtains, or ses burgers

"Because of the film's subject mat-



Dream Works Records principal Michael Ostin Since the music in the film was an powerful and there was an opportunity to show the film to artists and have them be inspired, we felt the

music could be the voice for the film." Given the sweeping nature of the movie, the label decided more than a year ago that the music needed to





baum, a Dream-Works Records senior executive who oversees marketing.

A decision also was made early on to release the albums well in advance of the film's Dec. 18 opening. Says Tenenbaum, "These albums will be in stores a month before the film opens because we have albums that stand on their own and will help mar-



get an additional omotional push Dec. 13 courtesy of NBC, which bought the exclusive first rights to air both "The Prince Of Egypt'

ket the film

The albums will

and "Antz," DreamWorks' other new animated release. NBC will air a special about the music from and inspired by the film that will include live performances and interviews with artists. The radio blitz has already begun,

The first single from the Nashville al-

Provident Takes 'Prince' To Christian Market

BY DEBORAH EVANS PRICE NASHVILLE-"The Prince Of Egypt" soundtrack and its two accompanying "inspired by" albums will be distributed to the Christian retail market by Provident Music Distribution, Zomba's Nashville-based Christian music distributor

"Obviously, this is being worked from a lot of different angles through DreamWorks, and we are administering the marketing for DreamWorks as part of our distribution arrangement [for this project]," says Brian Mitchell, director of marketing for Provident.

Mitchell adds that Provident is partnering with Tommy Nelson, the children's division of Thomas Nelson Publishers, to promote the release to the Christian Booksellers Asen murket

"There are nearly 2,000 floor displays going into Christian retail stores," he says. "That's the 'Prince Of Egypt' center. That center includes all the books from Tommy Nelson, Thomas Nelson, and Penguin-Putnam Books, which they are

burn, Alison Krauss' "I Give You To

His Heart," hit bluegrass and Chris-

tian country stations in secondary

markets Oct 19 The Carey/Houston

collaboration, "Prince Of Egypt

(When You Believe)," will drop at pop,

rhythm-crossover, and R&B stations

Wednesday (28), followed by Wynon-

na's "Freedom," from the Nashville

album, which will ship to country and

Christian country outlets Nov. 9. Boyz II Men's "I Will Get There"

duced by Jimmy Jam and Terry

Lewis and the only song to appear on

two albums (the main soundtrack and the inspirational set)-ships to

pop, AC, R&B, and rhythm-crossover

outlets Nov. 24. No commercial singles will be released.

At retail, Tenenbaum says, Dream-

Works is seeking whenever possible to

keep continuity among the three titles.

"The No. 1 message we had to deliver

was that there are three different

albums from this movie and we would

do everything we could to merchan-

dise these albums together," he says.

"When you walk into a store, you will

see all three albums in the same spot."

print ads will feature all three sets.

To help assuage any confusion at retail, DreamWorks screened the

film for several merchants and out-

lined its marketing plans. However,

Additionally, all TV, radio, and

written by Diane Warren and pro-

distributing . . . I think there are 14 books on there, and then all three of the ["Prince Of Egypt"] recordings . . . are also on this display. We partnered together in the cost, making the displays free to retail. The agreement with the stores is that the 'Prince Of Egypt' center will be in the first one-third of the

stores' [floor space]." According to Mitchell, Tommy Nelson will also have endcaps for the books, and Provident will have endcaps and point-of-purchase materials for the albums in the retailers' music sections. The materials will be sent to stores at the end of October in preparation for the albums' Nov. 17 street date. "[Consumers] won't be able to miss the message that there are products connected with this major animat-

ed film out," notes Mitchell. Becky Wilson, children's buyer for Lifeway Christian Resources (formerly Baptist Bookstores), an 80-store Nashville-based chain, says she thinks the "Prince Of Egypt" project will be successful at Christian retail, "Our stores are

not all merchants are cheering the

prospect of trying to sell three pieces

of "Prince Of Egypt" music. "There's

no reason to have three soundtracks

to anything take up that much space

in the fourth quarter. It's a little gra-

tuitous and just a way for them to get

a lot of space in the store and trum-

pet their release," says John Artale,

purchasing manager at National

Record Mart. "Obviously the album

with the Mariah/Whitney duet is the

one. As for the others, why couldn't

they have taken the best of the rest

planning some pretty major r motions surrounding that whole event," says Wilson, "and I really anticipate some pretty good sellthrough on all the product."

There are plans to release singles to contemporary Christian radio in the AC and top 40 sub-formats. (The singles have yet to be determined.) There will also be singles released to gospel radio. Additionally. Provident will distribute a radio special to the top 100 Christian radio stations

Among the other key components in Provident's marketing campaign are interactive displays at retail. Internet promotions, teaser postcards mailed to consumers, church youth group promotions, and consumer and trade print ads.

Provident is also issuing education kits to 1,500 retailers, "It's called 'Clerk Perks,' and it includes release books, as well as pre-release copies of music, rideo, shirts, hats, and other free items to get front-line retailers excited about the product.' Mitchell says.

she says. "For people to whom the Bible really matters, it's a great feeling that they got the facts straight, because then you can relax. This is part of all of our histories.

Grant adds that although she hopes the soundtrack will broaden the audience for her music and that of the other contributors, she feels she is a cog in a much larger wheel, "I feel like a little flea on the back of the big dog," she says. "I hope when all said and done, people are so impacted by the movie they will go out and buy the soundtrack, and anyone's song is



and go for a double-CD?"

Other retailers are eagerly antici-pating heavy foot traffic. "It ought to be the biggest soundtrack project of the year, and we are certainly going to treat it as such," says Lew Garrett, VP of purchasing at Camelot Music. He adds that Camelot is planning promotions around the albums.
"What we hope happens is there is a real fanatic following for the movie, and people want to pick up anything and everything related to it." For Grant, who covers "River Lul-

laby" for the soundtrack, the accuracy of the film in telling the story of Moses will draw various audiences to "The Prince Of Egypt." "I was one of those kids who was

raised to be at church three times per week, so when I was little. I knew every detail of the story of Moses,"



just a reminder of the movie." The inspired-by albums are also more closely tied to the film than have been many other such projects. Every songwriter, producer, and artist involved saw the movie at least once James Strand, head of Dream-Works Nashville and producer of the country album, says he saw the film 45 times in various incarnations and notes the importance of the album representing the Nashville community. "We wanted to make sure it was not just a country album, but an al-bum from Nashville," he says.

"The Prince Of Egypt-Nashville" includes contributions from Reba McEntire, Clint Black, Wynonna, and Vince Gill, as well as from Steven Curtis Chapman and Krauss. "We are directly linked with the film divi-

sion, helping discover new ways to market film music and inspired-by music," Stroud adds, "And one of the things that has happened is the music has ended up a little stronger than what we thought would happen because the film division has become such a motivator. The line of commu-

nication has been completely open. McEntire says the opportunity to be a part of an epic motion picture and a Bible story is a refreshing change of pace. "The DreamWorks team is educating all of us, and I'm so proud to be a part of those people's foresight," she say:

"When DreamWorks asked me to be part of the project, I said we can't commit until we have the right song And when I listened to the song, it was just meant to be," she adds, referring to "Please Be The One," which describes Moses' arduous walk through the desert. The inspirational album, helmed by

DreamWorks writing/production toom Paster & Showni is norhons the most mixed of the three collections. It contains the Boyz II Men track, plus entries from Take 6, dc Talk, Carman. and CeCe Winans, among others.

"We had a vision to put together a project that crossed the boundaries, to stroduce Shirley Caesar to a Boyz II Men audience, Kirk Franklin to a Take 6 audience," says Shavoni, "That's what the story of Moses represents. It speaks to all demographics, and all of those people have a fan base Dream-Works was interested in reaching "It couldn't be a more perfect pro-

ject for me to be involved in," says Winans, whose Buster & Shavonipenned "The River" speaks to the emotions of Moses' mother when she sets her son aflost in a basket, "It was ves really before I saw the movie, but definitely it was yes after I saw the movie because it was important for me that it was done right. Winana says the film music "is

going to give us a chance to be heard by people who don't normally listen to gospel or gospel artists, and for people who do listen to us, it is going to be really great to be a part of a major movie With such a diverse assortment of

music on his plate, Jheryl Busby, DreamWorks' head of urban music, says he plans to let the record speak to a variety of musical communities. "It starts with the music. There is a common thread here-a biblical story that pays tribute to a higher source-but we are not going to go out preachy on this," he says, To establish credibility in the non-

secular community. DreamWorks enlisted gospel label Verity to help create a five-song sampler specifically for gospel and Christian radio. The sampler includes an exclusive version of the Boyz II Men track that opens a cappella and concludes with full production In addition, Provident will distrib-

ute the "Prince Of Egypt" albums for DreamWorks in the Christian retail market (see story, this page). "The sampler has contemporary

Christian, as well as gospel, as well as more urban artists," says Tenenbaum. "The attempt is to broaden everyone. They will have the artist that fits their audience and also others that may only be half a step away."

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JONI MITCHELL TV SHOW SET (Continued from page 11)

will be repeated a number of times on Nov 7 and 8

When the decision was made to go ahead with the concert, the producers, who included Mitchell, considered a number of venues, including the new Getty Museum in Los Angeles, the Gene Autry Museum in Burbank, Calif., theaters, nightclubs, and even a Spanish-style house with a courtyard in

the L.A. area. But Mitchell, a past receipient of Billboard's Century Award, saw limitations in these locations and figured that it might be better to look closer to home. So the concert was taped at a sound-stage on the lot of Warner Bros. Studios, a sister company to Mitchell's label, Reprise/Warner Bros. Records.

The studio was chosen, says Eagle Rock chief executive Michael Lopes, "because of the ability to make it what we really wanted it to be." The soundstage, he adds, was used for the taping of concerts by Fleetwood Mac, the

Esgles, and John Fogerty. "I designed the set we play on." says Mitchell, "which is based on an ancient mandala, the medicine wheel, an idea that permeates American Indian culture prior to the arrival of white Europeans and was also a part of Chinese culture up until the 11th century, being the foundation stone for the Chinese Book of Changes, the I Ching. It's s mandsla for perception, dealing with the four means of perception. the four points on the compassnorth, south, east, west-and also the four races of people."

John Beug, senior VP of film snd video production and marketing at Warner Bros, describes the stage as "in the round, lit by an interesting shade of blue instead of black. It was very minimalistic." The circular stage was surrounded on all sides by risers, on

which the sudience sat on couches, comfortable chairs, and throw pillows.

In addition to Mitchell's music, the TV special features her paintings. Some were hung in a curtained gallery along the north

tained gallery along the north entrance to the stage, while others were hung from the ceiling around the stage above the audience. "It brings together my artwork

and my songs with an audience in the live, in-the-round setting of a soundstage," says Mitchell. "So it's an intimate evening of my painting and music."

The concert was by invitation only. On the first night, 287 attended; the second night, 250 Celebrities like k.d. lang and Daryl Hanah were present, and Rosanna Arquette introduced the show. "It was clearly the hottest ticket in town," says Lopez.

"It didn't have the feel of a regular concert," he adds. "This was more like having a guest in your living room perform for you. The atmosphere was unlike any other

concert I've been to."
During the two-night taping,
Mitchell performed a number of
songs from her new album, "Taming The Tiger," as well as older
tunes and covers like Marvin

Gaye's "Trouble Man."
"I've got 20 albums now. so it's

"I've got 20 albums now, so it's hard to get them all in, but I tried my best," she says.

my best, saesays.
She was backed on most tunes
by Brian Blade on drums and
percussion, Larry Klein on bass,
and Greg Leisz on pedal steel
guitar. Mark Isham played trumpet on some songs. And Mitchell
performed several numbers
accompanied only by he electric

"I edited the special myself, putting 200 hours into the process," says Mitchell. "I cut the footage more like a movie than a television show, so the use of

release or two

market that month.

Spice Girls.

lighting and camera work—and interplay with the players, the music, and the audience—really comes through. I'm really proud

of it."

After the taping, the producers looked for a TV distributor. They considered broadcast and cable networks and public TV. The deal was eventually made with USSB, a major distributor of programing via satellite, and Viewer's Choice, a leading distributor of programing via strellite, and viewer's Choice, a leading distributor of payaner, view entertainment on

cable TV. The concert is priced at \$19.95. On Nov. 8, it will be sired by the Canadian Broadessting Co., a

public TV network. Mitchell and her managers are natives of Cana-

da. Other outlets are in the works. It is possible, the producers say, that the concert will be on public television in the U.S. sometime next year. And a video for the VHS and DVD markets is likely, too, with probable distribution by Image Entertainment.

Also in the planning stage is a documentary on Mitchell, focusing not so much on her music but on her artwork.

But the filming of that will have

to wait. Mitchell is now on an 11city North American tour with

Bob Dylan, which began Oct. 23 in Minneapolis. Her producers say she could also tour Asia, Europe, and Australia

she could also tour Asia, Europe, and Australia.

The concert has been more or less timed with the release of "Taming The Tiger," which came out Sept. 29 and has sold 11,000

units, according to SoundScan.
"It was a dream that maybe the
TV show would be done about the
same time as her record," says
Feldman. "We moved things in
that direction, but it was really a
hope, and we got lucky that they
fell at the same time."

LABELS PLAN UNUSUALLY FULL DECEMBER SLATE (Continued from page 1)

This December, at least 16 albums will be issued, each with a chance of having a significant sales impact. What makes this December even more of an anomaly is that the property of the property of the RB-oriented, Due out that month are Missy "Misdemenano" Elliot, flootsface Killah, Busta Rhymes, Foxy Brown, and Mystikal. Also, Du Clue, the master of the mixed album velease, and both DMX and album velease, and both DMX and Nas are hoping to bring albums to

Other albums coming out in December include one from the Gd Dogs, which consists of Waylon Jennings, Mar Illis, Bobby Bare, and Jerry Reed; two Frank Sinatra albums (one a New York-home) and Jenning the New York-home package combining the two 'Duste's albums); and a swing compilation featuring Brian Setzer and Big Bad Woodo Daddy, December releases also include three soundtrack and the swing compilation of the swing compilation of the swing compilation of the swing compilation of the swing with the swing compilation of the swing with the sw

In past years, except for the occasional classical title, December has been a barren month for new releases; most labels like to have the big releases out before Thanksgiving weekend, which officially kicks off the holiday selling

Releases are also held back from December because retailers have all they can do to handle the onslaught of consumer traffic without worrying about helping labels work new releases in the year's busiest month.

The only exception in recent memory is Pearl Jam's 1994 release "Vitalogx," and that title was helped by a late-November release of a vinyl version of the album. "December is a borrible time to

put out new releases. It's the perfect formula for getting lost the shuffle," says Ron Phillips, senior purchasing VP at Valley Media in Woodland, Calif. "By then, all the price and position programs are locked up. People have to be cognizant of what is happening in the store. Clerks are busy trying to replenish hits; racking new releases is not where they are at." Moreover, noting that many of this year's December releases are rap albums, he ssys, "If all the records are in a similar genre, it could hurt. I don't know how they are all going to get the space they may deserve."

John Grandoni, VP of purchas-

'If all the records are in a similar genre, it could hurt. I don't know how they are all going to get the space they deserve'

ing st Carnegie, Pa-based National Record Mart, says, 'I would rather see some of these releases saved until January. We always need records in the first quarter, and I know we won't have any new product in January. Too many of these records will be chasing the

same customer."
The head of r

The head of purchasing at a major chain sgrees with both Phillips and Grandoni, noting that while most of the records will get bought and get in the bins, it is highly unlikely that they'll be getting positioning in the chain's stores.

stores.

"We have already put our fourth-quarter programs to bed, and we have already completed the sand we have already completed the says that executive. As a result, the box" and then sit around on shelves until after Christmas, the executive predicted. After Christmas, the the box and the sit around on the height of the same that th

Indeed, that happened to a Coolio album one year, recalls Phillips. Despite the discouragement voiced by retailers, Steve Heldt, senior sales VP at Elektra, seys he's not worried about how the label's December releases will fare. "If it was December five years

"If it was December five years ago, I would have been nervous," he says. "But with the [point-ofsale] systems of today and the way WEA, a top-notch distributor, can respond to demand, it doesn't worry me."

On the Busta Rbymes album, "advertising could bave been an issue, but we changed the street date so long ago from Nov. 17 that I was able to discuss it with accounts, and I haven't run into any hassles getting into pro-

grams."
The Metallics video, which will be available in both DVD and VHS formats, also was logical as a December release.
"We wanted to have a double

December release.

"We wanted to have a double marketing thrust with their album coming out Nov. 24 and the [video] coming out Dec. 8," Heldt says.

Kevin Liles, president of Def Jam, says the label is putting out so many releases in December because of "momentum. We will have our biggest year in history ... and we realize that East Coast rap is at an all-time high. With the momenare not questioning the releases. There might be 10 new releases to there, but the retailers know we have helped them to keep the lights on."

MUSICLAND POSTS GAINS (Continued from page 6)

November period to be very strong with new audio and video releases, which will probably carry through the rest of the year." He estimates about a 10% increase in pretax profit this quarter.

Musicland reports a net loss of Musicand reports a net loss of

\$3.8 million, or 11 cents a share, in the third quarter, but many analysts were projecting a loss of 15 cents. In the third quarter last year, Musicland lost \$12.4 million, or 37 cents a share

The company's stock, however, fell 56.25 cents a share, or 4.35%, to \$12.375 in New York Stock Exchange trading after the results were disclosed. Analysts say the stock had already risen in recent weeks on the anticipation of good

Marcia Appel, Musicland's senior VP of corporate advertising and communications, says, "Media Play was the division that showed the most improvement in the quarter." "Corrective actions" that produced the turnaround, she says, included "better merchandising, increased inventory turns snd just-in-time inventory, more efficient advertising, and top-line sales growth." Media Play is Musicland's large-

market superstore concept. The company had been forced to put on hold its once-ambitious plans for the chain because of declining sales. There are currently 68 Media Plays, and Musiciand says it is opening its first new one in more than a year this quarter in Salt Lake City Company executives say the newer Media Plays will be smaller, with average square of the companies of the control of the companies of the companies of the control of the smaller, with average square

In all, the company expects to open 12 stores this quarter. Its current store count is 1,337, which includes 696 Sam Goody music stores, 403 Suncoast Motion Picture Co. video sell-through outlets, and 156 On Cue superstores in small markets. Comp-store sales

for the superstores rose 6.4% in the quarter, for the Sam Goody and Suncoast mall outlets, compasses were up 5.6%. The higher store sales were in good measure a result of the "Titanic" juggernaut. In addition to selling the other, the company says, stores sold higher-margin ancillary merchandise such as "Titanic" posters and T-shirts. Althouch profit margins im-

Although profit margins improved in the quarter—the gross margin rose to 35.6% of sales from 43.6% a year ago—Musicland continues to report net losses. This is due to relatively high interest payments on debt and non-cash charges for depreciation and amortization. Moreover, the company, like many music retailers, typically reports net profit only in the holiday-rich fourth quarter.

Appel says the bottom line should improve in the future as the company pays down its debt and reduces its interest charges.

FOX PLANS ANIMATED MARTIN LUTHER KING VIDEO FOR KIDS (Continued from page 6)

ported back to King's time while

working on a school project. The program is being produced by DIC Entertainment in association with the King family and features an allstar east of voices, including Ed Asner, Angela Bassett, Lucas Black, LeVar Burton, Danny Glover, Whoopi Goldberg, Samuel L. Jackson, James Earl Jones, Ashley Judd, Robert Ri'Chard, Susan Sarandon, John Travolta, Jaleel White, and Oprah Winfrey. Also featured are Dexter and Yolanda King.

children of the civil rights leader. Motown's companion soundtrack, to be released in January, will include the classic "Reach Out And Touch (Somebody's Hand)" and a cover of "Ain't No Mountain High Enough" by Debelah Morgan. Morgan's Motown



single "Yesterday" is No. 30 on this ssue's Hot R&B Singles chart and No. 69 on the Hot 100.

Narada Michael Walden, who has won Grammys for Aretha Franklin's "Freeway Of Love" and "The Bodyguard" soundtrack, will serve as producer on the album. According to a

Motown spokesman, a complete track listing and marketing details

are not yet finalized. While the album and video will be cross-promoted, there are no plans

to package the two together. Fox will support "Our Friend, Martin," with an extensive marketing campaign that includes tie-in partners Kraft Foods and Lawry's

Seasoned Salt. Consumers who purchase the title nlus two additional Kraft products will receive a \$3 rehate. Coupons for Kraft products will also be packed

inside each cassette. Lawry's will offer a \$2 rebate with murchase of the video and either an 8-ounce or 16-ounce jar of Lawry's Seasoned Salt. Consumers can receive the rebate by mail or donate it to the Martin Luther King Jr. Center for Nonviolent Social Change, which the King family endorses,

In addition, Lawry's will sponsor a "I Have A Dream" essay contest, which will award a family trip to Washington, D.C.

Fox has also scheduled major print, TV, and radio ads for the title and will create a World Wide Web site devoted to "Our Friend, Martin." The site will be launched in January and can be accessed through www.ourfriendmartin.com.

IFPI MEETING GETS POLITICAL (Continued from page 6)

break from the board meetingwhich was a closed session—for a briefing to reinforce the industry's political priorities. "The record industry wants to invest heavily in new technology," said IFPI director general/chief executive Nic Garnett. "The key is getting European [copy-

right] legislation up to speed Garnett repeated the call for the British government to support efforts to strengthen the European Copyright Directive, aimed at allowing record companies to trade music online and with new digital formats. The U.K. has a strong presence in the European Parliament in Strasbourg, France, where the legislation is pending (Billboard, Oct. 10). "We're at a reasonably good level said Garwithin the directive now. nett, a view echoed by BPI chairman

Rob Dickins. "Content is often an afterthought in the world of information technology," said Universal Music Groun executive VP Larry Kenswil. "We want to see content drive technology." BMG Entertainment International president/CEO Rudi Gassner added, "We need to work in a pro-

tected environment." PolyGram Germany president Wolf-D. Gramatke cited the pact between that country's record business and Deutsche Telekom as an example of how the music and telecommunications industries can work together, revealing that the service provider is broadening its online delivery of music at the end of the year.

Such inter-industry harmony is rare, however. Jason "Jay" Berman, former chairman of the Recording Industry Assn. of America, said that with the recent advent of CD-R, "we were never contacted as an industry about its introduction" by the hard ware sector. "We were left at the

starting gate." Berman was attending the London conclave as IFPI chairman/chief executive-designate; he takes the full-time post Jan. 1, 1999, succeeding Fine. At the same time, Garnett becomes director general/COO, a new configuration of his existing duties that Berman describes "very much like Nic's old situation.

It was Berman's appointment as chairman and chief executive, announced in May, that prompted a round of negotiations to retain Gar-nett at IFPI. There was some concern in record industry circles worldwide, and among IFPI staff, that Garnett's 15 years of experience at the organization would be lost if a new agreement with him could not he reached

"I'm perfectly happy with the job description," says Garnett, "and I'm looking forward to the political perspective which Jay brings.

NATALIE IMBRUGLIA LEADS ARIA AWARDS

(Continued from page 8)

year ago, and the Whitlams. Regurgitator, Living End. and Warner's much-touted Superiesus (rock release for "Sumo") were far from the mainstream as this year

opened for business. Roadshow Music's Savage Garden, which won a record 10 awards last year.

Politics Get Spotlight At Show

SYDNEY-As music becomes a political affair here, with the currently returned government's nolicy on relaxing parallel-import statutes (Billboard, Oct. 17), this year's ARIAs became a meeting place for politics and the music The show featured as guest pre-

senters two political figures of widely separated generations who captured most of the general media attention.

The young Natasha Stott-Despoja, an Australian Democrats itor, not only proved a personable and able podium guest, but unleashed a string of deftly worded and enthusiastically received attacks upon the current conservative government's legislated introduction of parallel imports and a perceived general indifference to the art Then, summoned to present

the best group award to the group bearing his name, octagenerian former prime minister and arts champion Gough Whitlam commanded an impromptu standing ovation with his very entrance and displayed his customary comic flair with an exaggerated double take as he opened the envelope.

The group members sank to one knee before him in a theatrical gesture that seemed to amuse both sides of the political fence: State opposition leader and Arts Minister Peter Collins was also in the house, as was federal Industry Minister Bob McMullan. GLENN A. BAKER

accepted the highest-selling album and outstanding achievement awards for its self-titled debut. which is approaching 10 million global sales. BMG country artist Shanley Del,

who had been puzzlingly passed over at the Tamworth Country Music Awards for her second album, "My Own Sweet Time, took the award for country release and delivered one of the most memorable acceptance lines when she thanked the kids in the mosh pit for screaming for me even though you don't have the slightest idea who I am.

A list of other winners follows: Indigenous release, adult contemporary release: Archie Roach, "Looking For Butter Boy" (Aurora/Mushroom). Jazz release: Chaplin/Tinkler/

Rex/Lambie, "The Future Of Today" (Jazzhead/Mushroom). Male artist: Paul Kelly (Mushroom).

Folk/traditional release: Kavisha Mazzella. "Fisherman's Daughter" (ABC).

Hall of Fame inductees: The Masters' Apprentices (now disbanded), Angels.

SMG'S SHAWN MULLINS GETS 'CORE' IMPACT (Continued from page 11)

Four-hundred seventy-six spins later, 99X music director Sean Demery says the song is still not reaching critical burn. Though it's hard to imagine "Lullaby" back to back with some of the

format's harsber material. Demery says the station takes pride in defying genre boundaries. We never watch what the trends

are in the format," says Demery. "The industry shoves what everyone else is doing in our faces, but in the end it doesn't matter to us because our main concern is making sure people find the station interesting enough that it

gets them to listen to us longer." With eight self-released albums on his own SMG Records and an average of 200 self-booked shows a year (Billboard, Sept. 5), Mullins. too. has concentrated on winning the attention of his audiences

Occasionally, as on "Lullaby" and Twin Rocks, Oregon," Mullins breaks into spoken-word stories, a habit that he credits partly to his years trying to win over distracted audiences "Since about 1995, I started speak-

ing some of the lyrics to communicate with my audience," says Mullins. 'In some of the bars, I started to discover that if I snoke, some people would shut up or turn their attention toward you instead of the Braves game. So it's something I developed partially on the road and partially through influences like Gil Scott-Heron and Kris Kristofferson. Mullins, who is booked by Monterey Peninsula Artists and managed by Decatur, Ga.-based Russell Carter

Artist Management, begins a string of dates with Chris Isaak Nov. 3 in Botwin says the label will continue marketing around tour dates. focusing on retail promotions and acoustic visits to radio stations

Even though an artist on the verge of breaking through may seem to stand the risk of getting lost in the barrage of major, fourth-quarter releases, Musicland divisional advertising coordinator Chris Nadler is confident that "Soul's Core" will hold its own through the rest of the year.

"Even if there were double the number of superstar albums coming out as there are, with the amount of support he's getting from video and radio, you would really have to scratch your head and wonder what was wrong if he didn't break," says Nadler.

MYRRH'S MICHAEL CARD EXPLORES CELTIC SONGCRAFT ON 'STARKINDLER' (Continued from page 11) ers that may have not heard him mainstream distribution partner, we're going to continually build

before but get into the Celtic thing, so they'll check it out. Myrrh marketing VP Steve Ford anticipates the project selling well.

"Michael's fans are people who will buy anything he makes," Ford says, "This is very different for Michael, very fresh and very new. I think it's really going to expand his market. Ford says Myrrh's marketing

campaign will be geared toward Card's core fan base and what the label views as "the thinking man's market." The label plans to place an ad in Chicago-based Christian History magazine in the same issue that spotlights Ireland and St. Patrick and look for other opportunities in scholarly publications. "Michael is strong as an artist, an

author, and a teacher," says Ford. Those are like the three legs of the stool of who Michael Card is, and upon one of those three legs. There aren't a lot of artists in our industry who are strong in all three "I Will Arise," the first single.

was released to Christian radio at the end of September and is already garnering airplay. Ford says the label sent the top 500 Christian retailers copies of the album, along with a tape of an interview with Card talking to Chris Coppernoll, host of the syndicated radio show "Soul2Soul."

Myrrh is also sending retailers hanging banners promoting the and there are plans to secure listening posts. There will also be a direct-mail campaign alerting the 75,000 members of Card's fan club to the new release. Word Distribution will handle the record in the Christian bookstore market. Epic Records, Myrrh's will place it in general-market retail outlets in the Celtic music bins Card manages himself and has his own publishing, Mole End Music. Booked by Warsaw, Ind.-based

agent Holly Benyousky, Card is putting together a band whose members can play Irish instruments for a spring 1999 tour. Card is also working on a book he refers to as "a theology of wonder based on astronomy" that will also

be called "Starkindler." "We're going to do some concerts around the country in planetariums, which I think will be fun," he says. Among Card's other projects, he's

also starting a Biblical study center, the Franklin House Foundation, with his mentor, William Lane, a Ph.D. from Harvard who speaks 16 languages. The center will be located in ranklin, Tenn. Lane has donated his library of 12,000 books.

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VIDEO DUPLICATORS TAKING ON DISTRIBUTION

(Continued from page 1)

But those third-party shipmentsunchanged since home video began 20 vears ago-are less important to Deluxe than direct delivery. Duplicators are spending considerable time and effort getting product to stores, drop-shipping orders to various retail outlets

Earlier this decade, duplication/ fulfillment house Technicolor Video Services had 200-300 people responsible for distribution. The number has since grown tenfold to 60% of its 5,000 full- and part-time employees. "It's a significant part of our businose " save Paul Scott senior VP of

worldwide video cales Technicolor and Deluxe, No. 1 and No. 2 in terms of market share, have drastically redefined their roles in home video while redefining home video marketing. Both play a major

role in sell-through, worth an estimated \$9 billion wholesale, in ways neither they nor their studio clients could have imagined in the late 1980s. British-owned Deluxe says its corporate make-over won't be completed until a top-to-bottom "re-engi-

neering" task is done next year. Perhaps the most visible aspect of the long-term strategy is a new plant in Pleasant Prairie, Wis., about an hour's drive from Deluxe's U.S. headquarters in Deerfield, Ill. Among other tasks, Pleasant Prairie will process returns at twice the old speed to keep abreast of increasing volume

And where the studios once jealously guarded their retail relationships. Deluxe recently formed crossfunctional teams of a dozen or so members to learn about marketplace conditions and advise the studios. "We want to standardize the best practices," emphasizes manufacturing VP Rodney Jones, who says studios can "call a team specialist" for the latest information. The ties that bind duplicators and

vendors have strengthened with the demise over the last four years of video rackjobbing, which Deluxe, Technicolor, and smaller players like Allied Digital and MediaCopy helped bury. Rackiobbing is a form of thirdparty distribution that includes merchandising product on retail shelves. "Suddenly you have the majors

shipping direct," says consultant Richard Kelly, "It's the correct move. because margins should improve. I think that's going to be the trend for almost everyone. Any duplicator serving a supplier with a strong presence in retail has to consider getting into distribution. The question is, How well will they execute?"

Better than the rackjobbers, as far as many home video executives are concerned. Several interviewed by Billboard were frankly delighted to see the virtual departure of wholesalers like Handleman and Anderson Merchandisers, which, they say, charged for in-store services that were often indifferently performed. "If there's a God, they got what they deserved," says one executive

VP who asked not to be identified. Since the mid-'90s, key retailers have been receiving cassettes, both new titles and catalog, from the dupli cators who manufacture them. Dropped by the studios and major independents, rackjobbers in turn have been forced to drop video.

Handleman ended cassette distribution earlier in 1998 after experiencing several years of steep losses. Anderson limits its video activities to merchandising-getting cassettes onto shelves, never a duplicator chore.

Duplicators weren't the first choice as the racks' replacement. In fact, a source who participated in the search for an alternative in the early 1990s says the studios began by approaching sophisticated consumer-goods marketers like Frito-Lay, L'Eggs, and

baked-goods maker Entemann to see what they could do with video. We went down the road with all of them," he says. "But they weren't willing to share



direct to stores, a step well beyond the retail-operated distribution centers that would then ship product to various outlets. Most observers sorree that these were the wrong destination for consetted Amply stocked in slack season, the

distribution centers emptied early in the fourth quarter, and timely refills of catalog and hit movies during the busiest time of the year were considered problematic. The video supply lines needed to be swifter and smoother. Hollywood decided.

"There were a lot of overbuilt ware houses, a lot of bricks and mortar. It was obsolete." the source comments. "Distribution centers do nothing well" Disney and 20th Century Fox "kind of leapfrogged that," he adds, when first one studio and then the other chose to employ their respective duplicators, Technicolor and Deluxe, for fulfillment.

"We decided strategically the duplicators could do it all," another executive confirms, "And there was a significant lift in the business, anywhere from 100% to 500%, when we did it ourselves.

Technicolor and Deluxe share the redit and the incremental revenues. But the pressure to stay atop studio demands has taken its toll. In September, Deluxe president David Cuyler, a 20-year company veteran directly responsible for the Deluxe reorganization, was removed as president and named special projects director by Philip Clement, managing director of Deluxe Entertainment Services, a subsidiary of the Rank Group in London.

"We had a difference of opinion about how to progress on the major projects he'd started," Clement says. The emphasis is different," but not the direction, he stresses, adding that the company doesn't plan "any major changes" in achieving the re-engineering goal of an integrated supply chain management system.

A step backward could put Deluxe at a competitive disadvantage. One way or another, the big duplicators significantly modified operations to undertake direct delivery. Deviating from that path might shake loose a valued account.

Practically from the day the last studio entered the home video business, Technicolor and Deluxe have had the same studio customers. Technicolor duplicates for Disney and Warner: Deluxe for 20th Century Fox, Columbia, Universal, and Paramount. So firm are the ties, in fact, that for a brief period, Deluxe, then known as Bell & Howell, had Paramount and Columbia as partners.

However, the cost of expanding its services has kept Deluxe in the hunt for other major vendors. "On several different occasions in

the years I've been in the business. we've been asked to provide quotations to studios who aren't our clients," says Clement. "We've always tried. Nothing's changed."

Deluxe is also looking for other products to ship. Clement adds: "Not just home video but any kind of home entertainment," including books, magazines, and music, DVD, already in the mix by virtue of a distribution deal with Warner Advanced Media Operations in Olyphant, Pa., should grow dramatically once production gets under way in the next year or so. "What I have told Rank share-

holders in the U.K. is that we would have an investment in DVD at the end of 1999," Clement says. "We would be making DVDs somewhere." Online fulfillment services are still too new for Deluxe to consider direct delivery to consumers "We haven't pursued this avenue"

and won't unless "our customers desire it," he notes.

RETAIL RELATIONS

In the meantime, Deluxe and Technicolor must rely on the studios to maintain their mass-merchant relationships. Occasionally, rumors erupt. that Wal-Mart, Kmart, or both are having second thoughts about direct delivery. But any problems have more to do with in-store merchandising than with shipments.

According to several observers, the chains and Hollywood aren't in agreement about the best way to get product and marketing materials on the floor. The likeliest solution, it's suggested, will be a compromise letting the studios handle the front-rank releases and continuing to assign catalog and lesser titles to chain-designsted merchandisers like Anderson. Executives from Wal-Mart and

Kmart were unavailable for comment. No one at the studios suggests turning back the clock, "The velocity of sales has increased dramatically," savs New Line Home Video executive VP Michael Karaffa. The profits are "significant." Universal Studios Home

Video executive VP Bruce Pfander maintains that wenders need to be involved "clear to the retail floor Duplicators know where their

bread is buttered. "We have to be like Disney to Disney customers," says Technicolor's Scott, "We have to be invisible."



Disney was the first studio to take control, and by virtue of its dominance in sell-through, Technicolor prohably has delivered the most cassettes to the most storefronts—as many as 20,000, says Scott, who currently has 3,000 workers assigned to this task. Technicolor keeps track electronically of product, balances store inventories around the U.S., and three or four years ago began to custom-package titles to meet vendor and retailer requirements.

It's applying the same techniques to DVD, "We're investing in both sides of the business." Scott adds.

Of the two duplication powerhous es, Deluxe has been the more adventuresome. In the past decade, while it was trying on different names, Deluxe also tried rackiobbing (through a Pittsburgh-based subsidiary called Video Channels, which flopped), and trucking (through the acquisition of Vidco International & Associates in Detroit). The Video Channels experience

gave us a lot of humility," Clement says, "but it also gave us a perspective on the kind of services that retailers wanted from whoever serviced them In the early '90s, Deluxe launched

a ground-up reorganization designed to give it the structure Clement. Cuyler, and Rank top brass in London thought necessary to take advantage of the changing market. The centerpiece of the project, which is still a year shy of completion, is a computer-based management system from SAP in Germany.

Clement won't divulge the cost, but an SAP investment easily runs in the eight figures. We're comfortable" about recoup-

ing the outlay in five to eight years he says, adding: "I think we'll do it faster than the outside estimate. Deluxe had better not dawdle if VHS remains its chief preoccupation; with DVD on the market and other digital formats on the horizon, analog tape is likely in its last decade of growth.

SAP's system has already had an impact. For one, "our turnaround time has improved," Clement says. "We've never done a project like "Titanic' that fast. It was certainly the biggest we've undertaken. Probably no facility better under-

scores the Deluxe strategy than its 535,000-square-foot plant in Pleasant Prairie, where the duplicator concentrates its fulfillment activities "This is the first major area of re-

engineering," said Deluxe's Rodney Jones, as he toured the brand-new automated returns facility-about the dimensions of a football fieldwhich is expected to process upward of 250,000 cassettes every 24 hours. twice the old pace. The goal is to slash the backlog of

uninventoried returns, which come in cartons of every description; direct the processed tapes to floor space designated for each vendor; and await instructions for reshipment. Workers wield "RF guns" like the ones used in rental-car returns to input key infor-mation from the bill of lading. The ability of vendors, duplicators,

and retailers to share sales information via electronic data interchange enables Deluxe to get a handle on what one executive says can be a "frightening" quantity of returns, with millions of tapes always awaiting processing at Pleasant Prairie.
"If we get this right, we improve

customer confidence," says strategic marketing VP Alan Fields.

MANUFACTURERS SAY VIABLE DIGITAL RADIO IS ALMOST HERE (Continued from page 6) decided upon by the industry. The Each of the companies expressed equipment is estimated to cost radio

1999 tests will be evaluated by a committee of industry experts that rejected a slate of previous DAB efforts earlier this decade. "For too long of a time, DAB has

been talked about like a kooky science project," said Robert Struble, president of USADR. "Radio is the only medium at the [Federal Communications Commission that's not digital. That's going to change. The transition to digital is coming Suren Pai, president of DRE, said

that DAB will allow broadcasters to offer numerous value-added pluses to their traditional programming, including better audio quality and paging functions. In addition, the possibility of text screens on these receivers will let consumers receivers flow of information that could include intelligent navigation, airport and flight information, news, stock quotes, sports, weather, and traf-fic/parking information. the importance of making home, car, and portable digital radio receivers affordable for consumers in order to make the new FM and AM audio services appealing to both broadcasters and consumers. Price estimates aren't yet known, though one participant scoffed at the \$800-\$1,000 price tag on the first DAB receivers available earlier this year in Europe. Thus far the technology remains unproven there, where consumer interest in digital radio is progressing slowly.

Those receivers use a different system called Fureka, 147 than the one being developed in the U.S. The European system uses the S-band, which is unavailable in the U.S. Instead, the three U.S. propone

are working on systems that would place new digital channels atop current analog systems, called in-band, on channel, or IBOC.

Once a reality, digital broadcasting

stations-which will simuleast analog signals with DAB for a decadebetween \$50,000 and \$200,000. according to USADR's Struble. Panel moderator Dave Wilson of the NAB stressed the importance of

timely rollout for whatever new system becomes the industry victor, primarily because of the coming of satellite radio, viewed as a worrisome new technology for radio broadcasters. Two satellite systems are current-

ly in the works from CD Radio and American Mobile Radio Systems renamed XM last week. Each will offer up to 100 stations, including music, news/talk, ethnic program ming, sports, and weather. A radio plug-in card in the \$200 range will probably be made available for auto CD and cassette players, accompanied by a ministure satellite dish. The satellites are scheduled to launch in early 2000.

OCTOBER 31, 1998

Hot 100 Airplay.

Sid is	ons. Usec	ation com l in t	is are electronically monitored 24 hours puted by cross-referencing exact times on the Hot 100 Singles chart.	a day. f airpit	7 d	ays a	a week. Songs ranked by gross impr rbitron listaner data. This data
THIS WEEK	UST WEEK	WEDGON	TITLE ARTIST (MPRINT/PROMOTION LASEL)	THIS WEEK	UAST WEEK	WEDG ON	TITLE ARTEST OMPRINT/PROMOTION LABEL)
П			** NO.1 **	(38)	59	2	PM YOUR ANGEL R. KELLY & CELINE DIGN (JIVE)
1	1	23	IRIS GUI CON DOUGH HARMEN SUNGERNESSEE 11 and at the 1	39	337	46	ALL MY LIFE K.C. & JOD (MCA)
Œ	3	20	ONE WEEK BUREAUKO (ADIES (REPRISE)	(40)	48	5	THE POWEN OF GOOD BYE MADONNA IMAYER SHOCK
3	2	22	I DON'T WANT TO MISS A THING AEROSMITH (COLUMBIA)	1	46	5	HOW DEEP IS YOUR LOVE DRUNG FOR HERMAN SUNGER PRANTICULA
4	4	16	ARE YOU THAT SOMEBDOY?	(42)	42	21	CAN'T TAKE MY EYES OFF OF YOU LAUFTYN HELL HUTTHOUSE, COLUMBIA
3	5	5	THANK U ALANS MORISSETTE GHAVENOUTEPRISES	43	43	53	AS LONG AS YOU LOVE ME
Œ	8	17	CRUSH ZAMEER PRICE (EDEL AMERICA HOLLYWOOD)	u	40	11	MOVIN' ON MALES SCOOL PROSPECTATIONS
D	7	16	PLL NEVER BREAK YOUR HEART BACKSTREET BOTS (1796)	45	39	39	ANYTHE ERIAN MONAGHT IMOTOWN
6	6	36	I'LL BE EDWIN MCCAIN (LAVANATLANTIC)	46	45	14	MAKE IT HOT NOOLE THE GOLD MINDLEASTWESTEE
6	9	30	HEAL WORLD MATCHEOX 20 SLAVAJATLANTICS	47	41	23	TO LOVE YOU MORE CELINE DION 1550 MUSICI
TO	12	37	TOO CLOSE NEXT (ARISTA)	4	55	4	LATELY ON THE IPPRODULUMINED ANTO
11	10	38	TORN NATALIE IMERUGUA (RCA)	(8)	-	66	I DON'T WANT TO WAIT PAULA COLE (MAGCOMMONER 4005)
(12)	17	11	JUNPER THIRD EYE BUND (ELEKTRATEG)	(50)	51	27	STILL NOT A PLAYER BIG PUNISHER FEAT JOE (LOUD/RCA)
(II)	14	9	MY FAVORITE MISTAKE SHERY, CROW ALM	(31)	-	1	HAVE YOU EVER?
14	13	13	THIS KISS FATH HILL (MARNER BROS.)	(32)	60	3	BECAUSE OF YOU SE DEGREES INCLUMNO
15	11	33	CLOSING TIME SEMSONIC INC.	53	47	25	EMETTO SUPASTAR CHAIT IS WHAT YOU AN MIS MORE FOR IS SITH SERVE E WE INTEREST
Œ	20	14	SAVE TONIGHT EAGLE-ETE CHERRY (WORK)	(34)	57	51	HOW'S IT GOING TO BE THRO EYE BUND (ELEXTRAVEEG)
17)	24	7	EULLABY SHUMN MULLING (SMG/COLUMNIA)	55	54	25	MY WAY USHER CLAFACE/RISSTA
19	19	17	TEARIN' UP MY HEART IN STREE (REA)	30	61	53	TOGETHER AGAIN
19	19	65	NEVER EVER ALL SAINTS (LONDON/ISLAND)	57	10	23	ADIA SAJAH MCLACHLAN (ANISTA)
30	×	3	HANDS EWEL (ATLANTIC)	85	44	19	TIME AFTER TIME
20	28	3	DOD WOP (THAT THING) LAUREN HELL DISPETIOUSECCLINGING	39	-	3	FATHER OF MINE
22	19	34	YOU'RE STILL THE ONE SHANKA TWAN MERCURY	GE	63	3	CELEBRITY SKIN HOLF (DOCGEFFEN)
ES	17	15	THE FIRST NIGHT	61	58	20	INTERGALACTIC BLASTIE BOYS (SHARO HOYALICAPITOL
24	21	39	TIME OF YOUR LIFE (GOOD RIDDANCE) CREEN DAY (REPRISE)	85	58	5	MY LITTLE SECRET XSCAPE ISO SO DEFICULAMENA)
22	22	15	THE WAY PASTBALL CHOLLYWOODS	65	50	19	DAYDREAMIN' TATTANA ALI (MUSWOTKI
H	85	3	FROM THIS MOMENT ON SHANA TWAIN MERCURY	Œ	-	1	HARD KNOCK LIFE IGHETTO ANTHE LIVE PROCE FELLANTI JAMMERCURY
27	65	51	TRULY MADLY DEEPLY SAVAGE GARDEN (COLUMNA)	65	52	19	WHEN THE LIGHTS GO OUT
(20)	28	19	JUMP JIVE AN' WAIL THE INIAN SETZER OND HISTOR INTERSCOPE	GE	34	3	SWEETEST THING UZ (SLAND)
72	-	6	SLIDE GOO GOO DOLLS (WARREN BROS.)	67	65	5	FLY AWAY LEHNT KRAVITZ OVERGING
36	25	10	I WILL WAIT HOOTE & THE BLOWTISH LATLANTIC	(8)	68	2	CAN I GET A JA! FOR IMA OF CONC. NO. A COST JAMES
9	33	9	TOUCH IT MONTAH (UPTOWN/UNIVERSAL)	69	66	4	FIRE ESCAPE FASTINAL INCLUMENCES
(3)	34	54	NONFAH (UPTOWN/UNIYERSAL)	-	64	-	
9	36	21	3 AM MATCHBOX 20 (LANWATLANTICS BHSIDE OUT TOT DECCE!	70	72	6	I STILL LOVE YOU NEXT INFISTAL EVERYTHING'S GONNA DE ALRIC SWEETBOX HOST
34	27	22		E	-	-	
-	38	14	JUST THE TWO OF US WILL SMITH (COLUMBIA)	12	71	2	MEVER THERE CANE I CAPRICORNI MERCURYI MEGURIA EL WAS THERE
(3)	Н	-	HOOCH CHERTHING (BLACKBROISIFE)	73	52	18	WISHING I WAS THERE NATALE MISRUELA PICAL
36	35	19	GO DEEP MART 1/190000	74	73	2	PRETTY FLY (FOR A WHITE GUY) THE OFFSPRING (COLUMBIA)
33	31	25	THE BOY IS MINE BRANDY & MONCA (ATLANTIC)	73	69	2	WESTSIDE TO ICLOCKWORKEPICI

HOT 100 RECURRENT AIRPLAY

Records with the greatest airplay gains. © 1996 Billb

1	1	27	SEMI-CHARMED LIFE THRO EYE BUNG IELEKTRAYEESI	14	13	26	ONE HEADLIGHT THE WALLFLOWERS INTERSCOPE)
2	2	2	KIND & GENEROUS NATALIE MERCHANT (ELEKTRATEEG)	15	16	36	MO MONEY MD PROBLEMS
3	3	7	WALKIN' ON THE SUN SMASH MOUTH (INTERSCOPE)	18	12	15	MY FATHER'S EYES ERIC CLAPTON (REPRISE)
4	5	3	FLAGPOLE SITTA HATVEY DANGER GLASHILONDON/SLANCE	17	14	28	GUIT PLATING GAMES (WITH MY HEAR BACKSTREET BOYS (JAVE)
5	4	11	FLY SUGAR RAY (LAVANTIANTIC)	18	16	29	TUBTHUMPING CHUMPAWAMPA (PEPUBLICUNIVERSAL
6	7	28	ALL FOR YOU SISTER HAZEL (UNIVERSAL)	16	19	46	BARELY BREATHING DUNCAN SHER INTUNTIO
7	6	3	UNINVITED ALANS MORSSETTE CHARMER SUNSET REPRISE	20	20	22	PUSH MATCHBOX 20 (LAVA/ATLANTIC)
ī	6	15	IF YOU COULD DNLY SEE TONIC (POLYDORIAM)	21	22	27	SHOW ME LOVE ROBIN (RCA)
9	9	2	SEX AND CANDY MAJOY PLAYSHOUND (CAPITOL)	22	23	36	YOU WERE MEANT FOR ME
10	11	4	GETTIN' JIGGY WIT IT WILL SMITH (COLUMBIA)	23	25	3	HOW DO I LIVE LEANN FIRMES ICLIRED
11	10	16	YOU MAKE ME WANNA USHER ILAFACEARISTA	24	21	37	SURINY CAME HOME SHAWN COLVIN (COLUMBIA)
12	17	44	DON'T SPEAK HO DOUBT (TRAUMA/INTERSCOPE)	25	-	13	SOMETHING ABOUT THE WAY YOU LOOK POWGHT ELTON JOHN (ROCKET/ABON)
13	15	10	I WILL BUY YOU A NEW LIFE EVERGLAR CAPITOL	Pincs.	ore I	an 2	ittes which have appeared on the Hot 100 of D weeks and have dropped below the top 50

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Billboard.

Hot 100 Singles Sales.

THIS WEEK	LAST WITEX	WEEKS ON	TITLE ARTIST (IMPRINE PROMOTION LABEL)	THE WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (IMPRINTERROMOTION LABEL)
			** NO.1 **	38	34	4	NO FOOL ND MORE EN VOICE FARRIER SUNSETIEASTWESTIED
1	1	4	NOW DEEP IS YOUR LOVE SOURCES ROOM SHOOT AMERICAN THE RES	39	38	4	JUST THE TWO OF US WILL SMITH COCCUMBAD
2	2	12	THE FIRST NIGHT MONICA (ARISTA)	40	37	19	COME WITH ME PUT DADDY FLAT, JAMEY PAGE (CPIC)
D	5	6	DATELY DWINE (PENDULUM/RED ANT)	Œ	41	23	THE BOY IS MINE SPUNDT & MONICA (ATLANTIC)
T	7	2	COME AND GET WITH ME KETH SWEAT FEAT SHOOP DOGG ILLEKTRATEG	42	39	7	YESTERDAY DEBELAH MORGAN DIAZ MOTOWNO
D	4	5	BECAUSE OF YOU 98 DEGREES INCOME.	0	50	2	DON'T LET IT GO TO YOUR NEAD
6	3	2	MY LITTLE SECRET XSCAPE (SO SO DEFICELLIMBIA)	(4)	43	3	BETTER DAYS WC FEAT JON B IPAYDAYLCHIDONISLAN
D	9	5	MOBODY'S SUPPOSED TO BE NERE DERORAN COX (ARISTA)	(65)	48	4	FOR YOU I WILL AARON TIPPIN ILYRIC STREET)
8	6	5	WESTSIDE TO ICLOCKWORKEPICI	Œ	47	34	I'M ALRIGHT IO DEE MESSIMA (CURR)
D	12	21	WHEN THE LIGHTS GO OUT	47	45	17	RAY OF LIGHT MADONNA IMAVERICK/WARNER BROS.)
16	10	13	I STILL LOVE YOU NEXT LARISTAL	48	44	8	TOUCH ME SOLD (PERSPECTIVE/ALM)
n	13	12	TOUCH IT MONE AH (UPTOWN UNIVERSAL)	46	60	6	PLL BE EDWN MCCAIN (LAVA/ATLANTIC)
12	1	5	DHE WEEK BARENAKED LADIES INSPRISSO	50	43	23	SAY IT VOICES OF THEORY IN D. L.A. (TED ANT)
110	-	3	ALL THE PLACES (I WILL KISS YOU)	(3)	-	5	I HAD NO RIGHT PM DAWN GEL SEFECTIVES
14	11	8	I CAN DO THAT MONTELL JORDAN LOEF JAMMEROURY	52	51	26	MY ALL MARIAH CAREY ICOLUMBIA
150	-	3	THE POWER OF GOOD-BYE MADONNA (MAYERICK/MARRIER BROS.)	53	42	9	I DON'T WANT TO MISS A THING AEROSMITH COLUMBIA
16)	29	2	LOVE ME 112 FEATURING MASE IBAD BOYARISTAN	54	54	8	SHIMMER FUEL (550 MUSIC)
17	18	9	SPLACKAVELLIE PRESSHA ITOM MERCEDESLAVACGARISTA	(33)	-	3	ONLY WHEN I LOSE MYSELF DEPENDENCE MODE INVIDENCE
10	-	32	THIS KISS FAITH HILL (WARNER THOS: INASHVILLED	85	59	3	IF YOU COULD READ MY MIND
19	19	85	MY WAY LISHER CAFACUARISTA)	8	59	3	WIDE OPEN SPACES DAR CHICAS (MONIMENT)
15	19	3	THINKIN BOUT IT GENALD LIVERT (EASTWEST (EG)	85	51	23	LOOKING THROUGH YOUR EYES
21	19	11		-	-	-	CLEOPATRA'S THEME CLEOPATRA IMAYER SHOS
-	-	-	TIME AFTER TIME NO. ISO SO DEFICULIMENT	59	53	19	
22	29	19	LOCKIN' AT ME MASS FEAT THEF DADOY (MAD BOYMFISTA)	30	58	5	A LITTLE PAST LITTLE ROCK LET ANN WOMACK IDECCAMICA NASHWILL WELLOW TOWN
62	22	3	STILL A G THANG SHOCY COSS IND LIMITATIONITY	61	85	4	IF I LOST YOU THANS TRETT OWNERS BROS. SHASHVILL
24	21	19	CRUSH JENNIER PAGE (ZDEL AMERICA+OLLYWOOD) SO INTO YOU	Œ	75	3	THE STREET MIX MAG ? IBN LOMOTOWNO
70	75	19		22	68	3	THE ROCKAFELLER SKANK FATBOY SUM (SKIN), ASTRAL WERKS)
20	-	3	WHEREVER YOU GO VOICES OF THEORY IN O LAURED ANTO	22	58	3	NAST IN LOVE NAST INV SUCK NAST ECYLUPSTA IS
n	24	13	DAYDREAMIN' TATYANA ALI MUSWORK	85	68	19	WOOF WOOF THE OF BOY? 12/ACHASOLINOSIS SEAT AT LANT
28)	-	1	PUSHIN' WEIGHT © DIE 196 IN SHIPTHAP LINES HOMEST SEEPHOREN	65	55	5	JACKIE'S STRENGTH TORI AMOS TATLANTICS
a	30	8	SUPERTHUS (WHAT WHAT) NOREAGA (PENALTY TOMMY BOY)	67	60	9	I SHOULD CHEAT ON YOU ISON HOLLYWOODS
30	26	16	FRIEND OF MINE KELLY PRICE (1 NECK/ISLAND)	Œ	69	72	HOW DO I LIVE
31	28	23	ADIA SAMM MCLACHLAN (ARISTA)	63	62	17	NOBODY DOES IT BETTER
32	27	11	NOBODY ELSE THRESE INCA)	76	83	20	STOP SPICE GIRLS (VIRGIN)
33	33	16	CRUEL SUMMER ACE OF BASE (ARYSTA)	(70)	71	7	TEQUILA SUNRISE CYPRESS HILL PRUTTHOUSE/COLUMBIA
H	-	1	WHATCHA WANNA DO? MA I PLAT CHAPLE WESON THE LIMITARIESTEE	72	64	15	WHAT U SEE IS WHAT U GET X281 ILOUGHOU
35	35	14	26 CENTS TO VUXCOO GAY MONIQUEDED NIGHTED	73	70	3	DEADLY ZONE BIAN ALS OF KIRSES AWAR ROCKY SOURTHAN
36	32	12	GOODBYE TO MY HOMIES MASTER PINO LIMIT PROCESTY	74	67	23	SHORTY (YOU REEP PLAYIN' WITH MY MINE MAJIN FEATURING KEITH MURRAY CITY

Billboard. HOT 100 SINGLES COMPILED FROM A NATIONAL SAMPLE OF TOP 40 RADIO ARE PLAN MONTRORE BY BRANCAST DATA SYSTEMS, 10P 40 PLAN MONTRORE BY BRANCAST DATA SYSTEMS, 10P 40 PLAN MONTRORE BY BRANCAST SAMELS SAME SCALES.

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LIST	2 WMS	WISS ON CHART	TITLE ARTIST PRODUCER GONOWHITERS IMPRINT & NUMBER/PROMOTION CAREL	PEAK	THIS	UST	2 WHS	WKS ON CHART	TITLE PROMOCE ADMINISTRATION SOURCE & SANCHE & MARRISTOPHOSICO MARRIST PROMOCE ADMINISTRATION SOURCE & MARRISTOPHOSICO MARRIST COLUMN EST. A	1 1
			THE FIRST NIGHT A 1 NO. 1 NO. 2 NO.		(32)	56	56	5	CAN I GET A JAY-Z FEATURING AMIL (OF MAJOR COINZ) AND JA LOTTILLE BORNS CARTER HORENCY LATINGS & MAYOR OF THE MASS CARTER HORENCY LATINGS & MAYOR	1
1	2	12	THE FIRST NIGHT A 4 weeks at No. 1 CLIED OT GO ARISTA 13522	2	(33)	56	52	4	EVERYTHING'S GONNA BE ALRIGHT ◆ SWEETBOX	X I
2	2	5	ONE WEEK BARENAKED LADIES	1	(54)	54	-	2	PERFECT • THE SMASHING PUMPKINS	5
) 3	1	1	HOW DEEP IS YOUR LOVE + DRU HILL FEATURING REDMAN	1	_		-	_	B CORGAN IS CORGANI (I) VRGIN 38550	4
5	5	18	CRUSH ◆	1	55	5ì	42	11	ANE (T GISCON, I CARTER T.JORA SCOTT, J.R. SAMLES) 60 (0) (1) RCA 46638	E B
1	3	5	A GOLDMAN, BRICINET IX OD DMAN MINUSERS SCHOOL KOURN ID ID EDG, MERCA SACRANOLI WOOD ♣ AFROSMITH	i i	56	53	11	8	SHIMMER SHARLER IC SELL) 10:550 MUSIC 79019	9
-	-	-	M.SERLETIC (CIWARREN) (CI (D) (V) ODLUMBIA 78952	1					* * * GREATEST GAINER/AIRPLAY * * *	- 1
10	13	8	JHOWCOTT, D HAPKS W BAKER, C RELLY) (C) (C) (D) PENDULUM 15316/9ED ANT	6	(57)	62	58	10	500 COLD PAGE 91 NBD 1510	2
8 (8	5	BECAUSE OF YOU 84G_BLCCOSHY_ARNTER IA BAGGE A BIRGISSON C MARLSSON P TUCKER) (C) (3) MOTOWN 660830	7	58	56	49	17	RAY OF LIGHT ◆	1
7	7	33	THIS KISS ● FAITH HILL B GALLMONE F HILL IR LEPINER A ROBOFF B N CHAPMAN (C) (D) (V) WARNER BROS (NASHIFLE) 17247	7	-	_		-	MAJORNAL W DRIET MINDONAL W SPEET C. MILIEDON D. CURTES, C. LEACH D. CO. OT. OT. HIS MANUFACE LTYNG AVAILABLE BIOS.	4
6	6	6	I'LL BE M SERLETIC (E MCCAIN) DI VO LAVA 84 (9) ATLANTIC	5	(39)	NE		1	COLLUCIAGE B IN MESON CLISCOTT) ICI IDI (T) NO LIMIT 5345/APPROVITY	÷
9	-	2	Beginner stedie it securit settler stedies stedies security briefle in securit	9	(80)	63	63	5	LOST IN LOVE NASTYBOY KLICK M.C. MAGIC ON CARDENAS, T.C.LLAYAO ICI ID NASTYBOY OS STRIPPSTAIRS	š
) 11	9	13	TOUCH IT • MONIFAH	9	81	55	55	14	26 CENTS ◆ THE WILKINSONS THREEDING DURGON IS NUMBER WILLIAD (DIEM GANT (MISMILL) 1731 (REPORT ORGANILL)	3
) 13	-	2	COME AND GET WITH ME KEITH SWEAT FEATURING SNOOP DOGG	12	62	52	48	12	GOODEYE TO MY HOMIES MASTER P FEAT, SUNK THE SHOCKER, SONS OF FUNK, AND MO B, DICK	H
	_	-	N SWEAT WE'R SWEAT LINCALLUM: ECHOT ELEXTRA 64050 EES WESTSIDE ↑ TQ	12			**	12	CSTEPHONE OWNERS P. SILVET THE SHOOKER SONS OF FLOW, MO. B. DOLL FRENCH, E. FERRÍN,	1
12	_	5			(83)	68	-	2	CUSSIO (W DODON L DECHALUS D MURPHY & GAMBLE, L HUFF) (C) (D) ANSIA 13571	1
) 16		3	MADONNA, W. DREIT, P. LEGNAID, MADONNA, R. NOWELS) (C) (D) NO MANERICK 1716G/WARNER ERICS	14	84	60	53	6	INVASION OF THE FLAT BOOTY B*****S TOO SHORT LIST MAINT SHARE STREAM REMAINS A WARREL IN MODIFIES GLASSIAN U. BOUDWITH (C) SHORT CHANGE	ŧI.
14	16	22	THE POWER OF GOOD-BYE MICHORAL & DRIEF OF LONGING MACHINERS INCOMES! (C) (D) YO MANTROCK 173-60 WINDERS RIPS C) 4 WINDOWS THE LIGHTS GO OUT ◆ 4 WINDOWS THE LIGHTS GO OUT ◆ 4 WINDOWS THE LIGHT SHOWN IN LIGHT MERCHAN	10	(65)	85	65	3	BETTER DAYS	П
18	17	38	TOO CLOSE A PROTECTION OF THE PROPERTY OF THE	1	66	57	57	4	ND FOOL NO MORE ◆ EN VOGUE	έĦ
) 23	29	5	NOBODY'S SUPPOSED TO BE HERE ◆ DEBORAH CDX	17	-	-		-	BIG BABY SHOAR MIKE IS, WHITEIN ICI ID WAINER SUNSET/EASTWEST 6406DEEG	4
15	15	13	TOO CLOSE & PROBLEM HOUSE HOUS	14	67	81	54	19	S.COMES (1 PAGE II PLANT, I BONHAM S COMES, M CURRO) ID IDI DO MO (T) 00 EPIC 78954	i
-	-	-	MEST DUST BLACKER BOWE FOR BY A COMPANY OF THE PROPERTY OF THE	4	68	64	56	18	DOH LA LA ♦ ROD STEWART R STEWART (R MCCOD,R LANE) CO (D) (V) WARNER BROS, 17195	4
-	-	15	C MOVEY MUPLENNES OR JAZZAYER, S MATHER'S LÉWIS! (C) (D) (T) (V) LONDON \$70\$ 734/5LAND	-	69	86	62	7	YESTERDAY ♦ DEBELAH MORGAN	3
19	11	20	1 E LIPPO III DE PPO IM SEAL U RAYMONDO ICI (DI TELEFACE PALEZBARRITA	2	(70)	71	71	4	MUSIC SOUNDS BETTER WITH YOU	H
17	10	11	TIME AFTER TIME ◆	6	_	_	-	-	STARGUST IT BANGALTER & COHEN A GUENE) CC 00 ROULE 38651 WIRDIN	-
72	21	38	YOU'RE STILL THE ONE ▲ SHANIA TWAIN	2	71	69	68	18	JOHR IJ DUPRLINY Z.S. ARRINGTON, C.C. CARTER, B. HANNER PARKERS (T) SO SO DEF 78864*COLUMBIA	i
21	22	4	JUST THE TWO OF US ♦ WILL SMITH	20	12	76	78	5	ONLY WHEN I LOSE MYSELF	Ē
24	-	23	THE BOY IS MINE A* BRANDY & MONICA BRANDY & MONICA	H	73	67	66	16	LANDSLIGE ♦ FLEETWOOD MAC	5
24	10	23	A REPORT OF THE PROPERTY OF TH	₩.	74	70	61	18	CAN'T WE TRY ROCKELL IDLIET WITH COLLAGE	H
40		2	* * * GREATEST GAINER/SALES * * *	25				10	A MAROND TO HILLE CHAPIN HILLS COMPANY HILLS (C) 101 (T) (V) 00 R088WS 72025	5
-	-	-	TOWNS FOR A STATE OF THE PARTY	a	(75)	75	74	4	P MOMANIA, TIPPIN (T MARTIN, M NESLER) (C) (C) (C) (N) LTRIC STREET 164023	3
25	19	13	RUDNIE R. (PARSE DANCES FERRIS PRINCES HANGES HAND DAGREN MEDIET) ICTION DE TRANSMICTOR	6	76	NE	w►	1	WHENEVER YOU'RE NEAR ME □ EVENTURE OF BRISE STREET OF BRISE STREET □ EVENTURE OF BRISE STREET STR	å
29	27	48	TRULY MADLY OEEPLY SAVAGE GARDEN CF SHER ID HAVES DURNES CF SHER ID HAVE DURNES CF S	1	77	73	80	6	HOW'S IT GOIN' DOWN ♦ DMX (FEATURING FAITH EVANS)	ī
) 33	37	3	ALL THE PLACES (I WILL KISS YOU) ◆ AARON HALL	28	(78)	78	83	11	THE ROCKAFELLER SKANK ◆ FATBOY SLIM	4
27	23	12	I CAN DO THAT ●	14	79	72	64	8	F. SLIM (F. SLIM, I BARRY) (C) (D) (T) (D) SMINT 66242/ISTRALWERKS TOLICH ME A SOLD	-
28	_	23	ADIA ● ◆ SARAH MCLACHLAN	3	-	-	-	8	R SAADIQ IR SAADIQ R ANDERSON D CHRISS, E MACK D STOKES) (C) (C) (C) PERSPECTIVE 16 MODINAM	à
32	-	9	SPLACKAVELLIE DESCRIPTION	27	80	85	69	16	PORSE & CARRIAGE PORCE TONG IS GLESS SIRPRIES) COLMERI IT UNITERTAINMENT 7893816PC	ŝ
-	+	-	J CARN ID JONES J CARN) (C) IDI (T) IDI TONY MERCEDESTAFACE 24300] ARISTA	30	81	84	79	7	TEQUILA SUNRISE ♦ CYPRESS HILL	Ĺ
34	31	16	TIM & BOS 1: NELLEY, II ROSINSON, TAMIN J. RICHE, R. LAPREAD! (CHO) IN QWEST 17154 WARRING BROS.	30	82	82	76	12	GOTTA BE	Ė
26	20	9	CHIEF ID ALIAMEN L BROWGERA ROBERSON, G LEVERT ICH	12	(83)	-	-	3	JOURN LI COPPLE CASEY RICASEY M SEAL) ICH IDI SO SO DEF 79010/COLUMBIA IF I HAD THE CHANCE CYNTHIA	÷
30	26	15	CHUGO P WILLIAMS IN BETHAIC HUGO P WILLIAMS S COMBS) CO ID ITO DI BAD BOY 79176 APPTA	8	_	95	95	3	T MORAN IT MORANGA TRIPOLI M LORELLED (D) (T) 00 TIMBERS 7746/TOMMY BOY	Ŷ
31	28	9	STILL A G THANG S SNOOP DOGG	19	84	79	92	4	M MYRICK IR PRICE IN MYRICK, E PERREY, MUCHITAL JOHNSON (C) (D) (D) TYT SQUIDTRAK (2) STYT	ŕ
36	35	19	MAKE IT HOT ● ◆ NICOLE FEAT, MISSY "MISDEMEANOR" ELLIDTT & MOCHA	5	(85)	91	90	9	WIDE OPEN SPACES	i
35	_	32	ALL MY LIFE + K-CI & JOJO	1	86	77	72	18	CONT. CONT	ŗ
37		13	MOVIN' ON ♦ MYA FEATURING SILKK THE SHOCKER	34	67	80	1	4	I AIN'T HAVIN' THAT ◆ HELTAH SKELTAH FEAT. STARANG WONDAH OF D.G.C. & DOC HOUDAY	r
-	-	-	D PEARSON ID PEARSON IM ANDREWS, M HARRISON IT UNIVERSITY 95032 VINTERSCOPE SUPERTHUS (MIHAT WHAT)	36		-	-	-	CONSIDERATION CONTRACTOR DOCUMENTS AND	-
39		8	ONDERSONNE - PROFESSION DE SENSOR DE LA CONTRACTION DE LA CONTRACT	20	68	89	91	4	ANT TENEVO THE CHARGE STATE OF THE	ċ
49	59	3	WHEREVER YOU GO DISCITIONS IN MICCARY J. IONES ID BOTTONS IN MICCARY IN R HAPRISI OCTION HOLD A 341075/RED INVI		(19)	NE	w►	1	LIFE AIN'T EASY ♦ CLEDPATRA DOMESS RESON CHEERS THEORY HEERS CHEEP EXTREMES CHEETING DETECTION MATERIAL TO SHARM FEBRUARY BOOK	å
43	39	21	© 65 TIPES AN MICHAEL JONES OR BOTTONISM MICHAEL REAPRIS — © 100 HIND, A 3400755ED ANT STILL NOTA PLAYER → BIG PUNNSHER FEATURING JOE NOTABONIS OR STRENG STEED FROM STILL NOTABONISM STEED STRENG STRE	24	90	86	89	3	IF I LOST YOU ◆ TRAVIS TRITT	ŗ
45	45	53	I DON'T WANT TO WAIT P COLE OF COLE P COLE	11	81	83	75	11	HERE WE GO ◆ FUNKMASTER FLEX PRESENTS KHADEJIA FEAT. PRODUCT	ř
38	33	16	CONTINUES TO WAIT FIREDO TE MAN TO WAIT FIR	12	(12)	-	_	-	WILLIAM FUNKWASTER FLEX IN JEAN K BASS D MORAL MINIORS HOUGH) (T) LOUD 65542*RCA	1
42		31	SAY IT ◆ ◆ VOICES OF THEDRY	10	_	NE		1	R. (CRONS J. MASERATI (A. MARTIN), MATHS) (C) (D) (T) (ID) ARSTA 13541	i
41		19	SMORALES IN EAGURA,S MORALES & MORETNETS CO. (C) OF H.D.E.A. 341(0)2/9ED ANT GRETTO SUPASTAR CHAIT IS WHAT YOU ARE: PRIS MORE FEAT, Q," DRTY BASSAGE A INTRODUCING MIX.	15	(13)	NE	w►	1	THE STREET MIX ◆ MAG 7 BIC I S MC I M M M STALL FLEWES SHAREL HEND A SHELLE MAKE A DATE OF FETTER IN 19 NO RECORDING. IN 19 NO RECORD IN	4
-	-		W. CALL PROJECT AND CASE OF THE STATE OF THE	10	84	94	81	16	WOOF WOOF ◆ THE 69 BOYZ	į
47	46	48	S JENNINSE WALENTING R BLYCE IS JENNINS & CADODAN) (C) OF ELECTRA 641305ES	9	95	74	67	5	JACKIE'S STRENGTH ◆ TORI AMOS	3
50	47	46	JUAN TUDNS JUACKSON JUACKSON JUACKSON JUACKSON JUACKSON JERNS INTUENS REJUZONDO JR.) CC IDI ITI NV ID VIRON 38623	1		-	-	_	TAMOS (TAMOS) (C) (C) ATLANTIC SMIAS AVA ADODE A THE SMACLULE DELICION OF THE SMACLULE DELICIO	1
Г					86	90	86	18	8 CORDAN & MODE IS CORDANO CONDANO CONDANO	í
N	EWP	1	PUSHIN' WEIGHT A DISC CUBE FEATURING MR. SHORT KHOP JUCHNSON COUNTY TO SHORT KHOP JUCHNSON COUNTY TO SHORT KHOP JUCHNSON	48	97	32	84	9	I SHOULD CHEAT ON YOU ◆ J'SON EXERTS J'HILLIS OF TRENET JERONS HIJ DIMELS,T.TURNAN,T.NALEJ (C) (D) HOLLYWOOD 144021	1
46	43	14	INTERGALACTIC	28	98	93	17	17	NOBODY DOES IT BETTER ◆ NATE DOGG FEATURING WARREN G	5
	-	6	PULSHIN VEGET HOT ONLY DEBUT WAY A STATE OF THE COLOR PARTINGS AND STATE OF THE COLOR PARTINGS	44	99	97	93	14	I FLOST FOUL PROPERTY AND ADDRESS OF THE STATES OF THE STA	i
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48	-	16	LY DOWN V CONCUST VANDERSON EX BOARD 2017 2027 2027 2027 2027 2027 2027 2027	10	100	87	73	14	WHAT II SEE IS WHAT II GET A YZUNT	÷



by Theda Sandiford-Waller

CHANGES ON THE WAY: By the number of E-mails I have received since the new Hot 100 chart formula was announced last issue, I can tell that regular readers have been paying attention to topics raised in this column. hit newsstands in the Dec. 5 issue. Some were concerned that there might

Many readers were pleased to learn that a new and improved Hot 100 will no longer be a top 40 chart in Billboard, but rest assured that a new top 40 audience-based chart will appear in the magazine.

The test chart based on the new Hot 100 formula is accessible via Broadcast Data Systems and Billboard Information Network on Fridays at noon Eastern time. If you don't have access to either of these, here's a sneak peak at what the top 10 would look like if the new methodology were used this issue. In descending order: Monica's "The First Night" (Arista), Dru Hill's "How Deep Is Your Love" (Island/Def Jam/Mercury), Barenaked Ladies' "One Week" (Reprise), the Goo Goo Dolls' "Iris" (Warner Sunset/Reprise), Aaliyah's "Are You That Somebody?" (Blackground/Atlantic), Divine's "Lately" (Pendulum/Red Ant), Xscape's "My Little Secret" (So So Def/Columbia), Jennifer Paige's "Crush" (Edel America/Hollywood), Aerosmith's "I Don't Want To Miss A Thing" (Columbia), and Faith Hill's "This Kiss" (Warner Bros.). The Dolls and Aaliyah tracks do not appear on the current Hot 100 because they haven't been released as retail singles.

WHAT MAY BE: The 1998 chart year, which began with the Dec. 6, 1997, ssue, will close with the Nov. 28 issue of Billboard. Hot 100 Singles Spotlight took a sneak peek to see how the leading singles on the Hot 100 are stacking up with just a few more weeks left in the chart year.

Since it was the No. 1 single of 1997, you might be surprised to know that Elton John's "Candle In The Wind 1997"/ "Something About The Way You Look Tonight" (Rocket/A&M) ranks in this year's too 10. The single's staving power on the chart can be attributed to the success of "Something, which has spent 61 weeks on the Adult Contemporary chart, including 26 weeks in the top five and 10 weeks at No. 1.

I bet you're wondering where Celine Dion's "My Heart Will Go On" (550 Music) ranks. The song will likely be remembered as one of the biggest songs of 1998, but it falls just shy of the top 10 because the commercial single retailed more than two months after the song caught on at radio, and

only 650,000 units were released. If the single had been released closer to the radio impact date, "My Heart" would have been No. 1 for the first three months of the year and would have probably topped the year-end singles list. It bowed at No. 1 and held that

position for two weeks before falling off the chart after a mere 20 weeks. Keep in mind that Billboard's year-end chart rankings are determined by amassing each single's weekly Hot 100 chart points for the title's duration on the chart. The longer a single is on the chart, the more points it adds toward its total. A complete list of this year's leading Hot 100 singles, artists, labels, writers, producers, and publishers will appear in Billboard's year-end double issue dated Dec. 26.

Theda Sandiford-Waller can be reached via E-mail at theda@billboard.com.

BUBBLING UNDER HOT 100°

THIS WEEK	LAST WITH	WEEKS ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	USTWEEK	WEEKS ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	1	13	STANDING TOGETHER GEORGE BENSON (GRP)	14	-	1	JUST BON'T GIVE A F*** (MINEM (WER/METERMATH/INTERSCOPE)
2	-	1	IF I CAN'T HAVE YOU LEG CITE FUNKT ONES PEAT MATCHESSIO	15	24	4	LET ME GO RELEASE ME VERONICA ON O.E.A.)
3	7	5	SOMEONE YOU USED TO KNOW COLLIN PAYE (EPIC (MASHWILLE))	18	F	1	AS LONG AS I LIVE SHEW STARFOLD ROME MICHAELED REPORTERISTS
4	3	5	I WILL STAND KENNY CHESNEY (BINASILG)	17	-	1	TOPS DROP FAT PAT (WIECKSHOP)
5	9	5	STRAWBERRY NEGLE RENEE (ATLANTIC)	18	14	57	ALIVE PEATE JAM (EPIC)
6	8	7	TRU MASTER FEE ROO, WITH REPECTANDED A NUMBER OF STRONGER	19	21	4	WRONG AGAIN MATTINA MODIFIEE (FICA PURSHWILLE) FLGT
7	6	5	YOU CAME UP BIG PUNSHER FEXT NOREAGA GOUDINGS	20	-	1	BACK IN YOUR ARMS AGAIN JUST TORRES LTHIRD MILLERMUM
8	15	4	I TRIED 4 MAST IRCAU	21	20	4	YOU'RE SEGINNING TO GET TO ME
9	16	5	KISS ME SUPPRICE NONE THE RICHER (SQUINT)	22	11	7	DON CARTAGENA HE AS YOU PUT DATON METIONS NOTATIONS
19	10	6	SOMEBODY TO LOVE LEVI LITTLE (WHITE LABLE)	23	-	6	SEXUAL HEALING TOURNAY FEAT EL CENANGE (NAMER 1805.)
11	12	2	THERE YOU HAVE IT BLACKHAWK LARISTA MASHYILLE)	24	22	9	RE MINE WILD ORCHD (RCA)
12	-	12	BUSY CHILD THE CHISTAL METHOD (STH OF MAZELS/GLEPBERGETTEN)	25	18	14	THE HOLE RANDY TRAVES (DREAMWORKS (NASHWILLE))
13	13	48	EVEN FLOW PEARL JAM (EPIC)	Bub	bing h ha	Undi	er lists the top 25 singles under No. 100 it yet charted

EURO SOCIETIES DECRY U.S. COPYRIGHT BILL

(Continued from page 6)

"Allowing large numbers of shops and restaurants to avoid their copyright responsibilities is very worry ing," says Tom Bradley, president of the U.K.'s Music Publishers Assn.

"It erodes the value of copyright and sets dangerous precedents. Reaction from Germany was just

as strong "Authors see this as constituting a serious setback in the history of their efforts to promote and extend international copyright law," says Reinhold Kreile, chairman of the management board of German rights society GEMA and president of the executive office of CISAC, the global confederation of authors rights bodies

Also, says Kreile, the U.S. law runs counter to the principle that each worker is worth his or her wage Asks Kreile: "Does this mean that the composer is to be excluded from this principle so that the local operator can achieve a higher profit?

Societies will make common representations to the U.S. government and the European Community through their European confederation GESAC, says Angélika Schouler, adviser to Jean-Loup Tournier, president of France's authors' rights society SACEM.

"For the first time," she says, "SACEM will not react alone against this new amendment that is harmful for everybody, but with the other European authors' societies.

Publishers, too, will make their voices heard at a European level. Nelly Querol, president of the French publishers' federation CSDEM, says the issue will be featured at the group's board meeting Monday (26),

"Obviously, we are not happy with this decision," says Querol. "I think that there will be an official declaration by publishers, probably at a European level-besides the reaction of the European authors' societies, and in order to support them.

The move is particularly galling for societies in Europe, which have come under fire from U.S. publishers for their collection methods and

Tony Verona, president of ANEM. Italy's association of indie music publishers, president of Ala Bianca (Music Publishing) Group, and a committee member of the music section of the Italian authors' rights society SIAE, says he shares Kroile's anger

"There may be no such thing as a free bunch in the U.S. but it seems this new law means that you can have free music with your lunch, says Verona.

This development represents legitimized piracy of authors' and publishers' rights," Verona adds. SIAE has many problems, but it has the most extensive rights-collection network in Europe. In Italy, rights collected are split 50/50 between authors and composers [50%] and publishers [50%], instead of the three-way split in the U.S. But authors and composers, both national and foreign, have a greater chance of collecting more here in Italy thanks to SIAE's widespread network which collects from even the smallest towns and villages."

With the sizable Latin community in the U.S. being prime consumers of broadcast music, Spain's authors have much to lose through the exemption.

The Spanish authors' and publishers society SGAE—the world's fifthlargest, with 41,000 members-"roundly opposes this legislation and shall do all it can to fight it through the courts," says SGAE communications director Javier Blanco.

"It is wrong that some places of ublic entertainment in the U.S. should pay royalties to foreign collecting societies and others not," he adds. "Our main task is to defend our members' rights, and in this regard we are as furious as our colleagues in Ireland and Britain."

U.S. groups BMI, ASCAP, and SESAC all have London-based offices and compete with each other

to represent British and European authors in the U.S.

London-based ASCAP senior VP/international Roger Greenaway, also a successful songwriter, says the bill's exemptions will have a "measurable effect" on the performance income of British writers and comnosers

"Both ASCAP and BMI will continue to make their outrage known and will do everything possible to reverse this unfair legislation," Greenaway says.

This story was prepared by Dominic Pride in London with assistance from Wolfgang Spahr in Munich. Rémi Bouton in Paris, Mark Dezzani in Milan, and Howell Llewellyn in Madrid.

POLYGRAM RESULTS (Continued from page 3)

nental European operating companies will become directly accountable to him. They include Wolf-D. Gramatke (Germany), Alain Rebillard (France) Paco Bestard (Italy), Stefano Senardi (Italy), and Theo Roos (Netherlands). However, Dobbis says he will remain in place until the end of the year, when his contract expires. "I am committed to Poly-Gram, and I have a job to do

The American executive's departure was not unexpected. while his fellow regional chiefs at PolyGram-Far East president Norman Cheng and Latin America president Manolo Diaz-have committed to stay and work for Universal No official confirmation of those appointments had been issued at press time.

Dobbis is said to be considering a senior post with Sony Music International at its New York headquarters, but he declined to comment on that, except to say that "we'll be able to make an announcement very soon." He began his music industry career at Enic Records during the early '70s. and later held positions at Arista Chrysalis, and RCA.

Another departing PolyGram executive is Paul Keogh, who has been managing director of its Irish company since 1988. He says he expects to leave the week of Nov. 9 (Billboard Bulletin, Oct. 20) The executive adds that he was given notice by PolyGram U.K. chairman/CEO John Kennedy six months ago, before Universal Music parent Seagram an-nounced its bid for PolyGram. "The relationship with Kennedy

was never too healthy from day says Keogh. "The Universal deal has brought my situation to the fore again, with a few people now jostling for my job. By contrast, Kennedy says that

Keogh told him last November that he was considering leaving Poly-Gram at the end of this year, after 10 years in the post. "I respected that and made plans accordingly," says Kennedy, who adds that he has also respected Keogh's "achievements and talents.

Kennedy adds that he does not intend to appoint an acting managing director for PolyGram Ireland after Keogh's departure; instead, he has asked the firm's finance director/GM, Jim O'Neill, "to keep an eve on our business" temporarily. Once the Seagram acquisition of Poly-Gram is complete, Kennedy explains, he will name an executive to head the combined PolyGram and

Universal companies in Ireland. Although no official announce ment has been made. Kennedy will be staying at UniGram as head of its merged U.K. operations, reporting to Jorgen Larsen.

This was underscored when he attended an Oct. 13 meeting at Universal Music U.K. about the departure of its managing director, Nick Phillips (Billboard-Bulletin, Oct. 15). An executive familiar with the situation says that Phillips "went home with a cold [last week] and never came back." Another staffer at the label says the executive "always played his cards close to his chest.

It is widely assumed that Phillips, 35, will succeed Rob Dickins as chairman of Warner Music International's U.K. operations, but officials at that company say there was no appointment to announce. It is thought that contractual matters between Phillips and Universal have to be ironed out, and this may prove contentious. He has been with the firm for 10 years in London, joining its music publishing unit from EMI in 1988 and advanced to managing director of MCA Records II K in December 1993, Phillips' duties at the label are now being handled on a day-to-day basis by deputy managing director Jeff Golembo. In other PolyGram news, Seagram

nnounced at press time that it was selling most of the PolyGram film library to Metro-Goldwyn-Mayer for \$250 million cash. The 1,300 movies sold include "Fargo," "When Harry Met Sally," and "My Left Foot." Seagram is still looking to sell the remainder of PolyGram's film assets.

Assistance in preparing this story was provided by Mark Solomous and Emmanuel Les grand, editor in chief of Music & Media, in London, and Don Jeffrey in New York.

BILLBOARD OCTOBER 31, 1998

™Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED. COMPILED. AND PROVIDED BY

undScan*

WEEK	WEEK	2 WKS	WKS. ON CHART	ARTIST ARTIST TITLE APPEARS A REMINERATION FOR CASSETTECTS	PEAK	THIS	WEEK	2 WKS AGO	WKS. ON CHART	ARTIST MINIST SHOWN ENDERSTREAMING LANCE SUBGESTED LIST PRICE OR EQUINALERS FOR CASSETTEDS	PEAK
				* * * No. 1 * * *		53	56	48	26	MYA ▲ UNIVERSITY SQ160-WHTE/ISCOPE (10.19016-98) MYA	29
1	1	1	3	JAY-Z IOCAFELIAGE JIM SSIXOPMEICUR (30 H EQY) (HI 3 mins at No. 1 VOL, 2 HARD KNOCK LIFE	1	54	55	42	8	ALABAMA ▲ RCA (MASHMULD) (7933/RIG (19.96/25.50) FOR THE RECORD: 41 NUMBER ONE HITS	13
2	2	4	2	EAURYN HILL ▲' RUFFINDLSE 69035*COLUMBIA (11 SR EQ17 SR) THE MISEDUCATION OF LAURYN HILL	1	55	57	48	14	MONICA & ARISTA 19011* (10.9826.98) THE BOY IS MINE	8
3	7	. 1	50	SHANIA TWAIN ▲* MERCURY INASHVILLEI 556003 (10.98 EQ16.98) COME ON OVER	8	55	57	51	13	EVE 6 ● nCA 67617 (10 50/26 90) IIII EVE 6	33
4	4	6	30	'N SYNC ▲ RCA 67613 (10 98/16 98) 'N SYNC	2	(57)	62	65	80	THIRD EYE BLIND &' ELEXTRA 62012-7656 (10.992-6.99) THIRD EYE BLIND	
5	5	2	3	OUTKAST LAFACE 26053*NARISTA (10 98/16-98) AQUEMINI	2	58	54	44	13	JERMAINE DUPRI A COMMENT OF THE LOT THE CONTROL OF	+-
6	6	5	3	SHERYL CROW ASM 540959 (10 98 EQ17.98) THE GLOBE SESSIONS	5			-		20 20 DO 4000-4000 Welly DO 46 EGDIS 200 Million of Property - District of Text 165 April 1997 20000 1997	1
	10	10	15	BARENAKED LADIES & REPRISE 46963/WHIRIER BROS. (10 98/16 98) STUNT	3	59	41	-	2	JOHN MELLENCAMP COLUMBIA 69602* (11.98 EQ:17.90) JOHN MELLENCAMP	41
TO TO	14	11	5	SOUNDTRACK ● DEF JAM 558663*MERICURY (11.98 EQ.17.90) RUSH HOUR	7	60	48	0	5	BETTE MIDLER WARNER BROS 47978 (10.9917.99) BATHHOUSE BETTY	32
9	13	13	62	BACKSTREET BOYS A" JUT 41549 (10 59/16 59) BACKSTREET BOYS	1	61	34	-	2	TWISTA & THE SPEED KNOT MOBSTAZ CREATORS WATATLANTIC \$3142746 (10.98/16.98) MOBSTABILITY	34
(10)	17	17	38	DIXTE CHICKS A MONUMENT SATISSISSIST INVENTUED ITO SHI EQ16 SIN BID. WIDE OPEN SPACES	10	62	40	32	4	DC TALK FOREFRONT 46526/VRQIN 130.58/16 580 SUPERNATURAL	1 4
11	3	-	2	BIZZY BONE NO TRUESPUTRIESS 16/TORELATINITY (10 98) 7 98 HEAVEN'Z MOVIE	3	63	38	-	2	DEPECHE MODE MUTEUREPRISE 47110/WARNER BROS. (17:98/24 98) THE SINGLES 86>98	38
	_	-	-		7	64	65	52	79	SAVAGE GARDEN A* COLUMBIA 67954110.08 EQ116.080 SAVAGE GARDEN	3
12	9	7	14	KIRK FRANKLIN GOSPO CENTRIC SQ178/INTERSCOPE (1)0.98/17.980 THE NU NATION PROJECT	+-	65	58	35	4	KISS MERCHAY 648992 (1) 98 FOUR 980 PSYCHO-CIRCUS	1 3
13	16		14	BEASTIE BOYS A* GRANG ROYAL 37716*-CAPITOL (11 9617.98) HELLO NASTY THE BRIAN SETZER ORCHESTRA ● THE GRAND ROOM!	1	88	66	61	72	SOUNDTRACK &* CANTOL GLAGS (10.9917 98) HOPE FLOATS	-
14	19	16	17	THE BRIAN SETZER ORCHESTRA THE DIRTY BOOGIE THE DIRTY BOOGIE	9	67	70	69	56	SARAH MCLACHLAN & AUSTA 18970 (10 99/16/99) SURFACING	-
15	23	20	4	GOO GOO DOLLS WARNER BROS. 47058 (10 58/16 58) OIZZY UP THE GIRL	15		74	24	54		-
16	12	3	3	A TRIBE CALLED QUEST INE 41638* (10 98/17 98) THE LOVE MOVEMENT	3	68		84		EVERCLEAR ▲ CAPITOL 36503* (10 96/15 96) SO MUCH FOR THE AFTERGLOW	
17	11	-	2	CYPRESS HILL RUFFHOUSE 69037*ROSUMBIN (10.98 EQ16.98) CYPRESS HILL IV	11	69	36	-	2	PRIME SUSPECTS NO LIMIT 507281/PRIORITY 10 9816 98 GUILTY TIL PROVEN INNOCENT	36
16	25	22	29	SOUNDTRACK A WARNER SUNSETNEPRISE 46963 MARINER \$805, (10 9617 98) CITY DF ANGELS	1	78	59	31	4	FLIPMODE SQUAD ● FUPMODE/ELEXTRA 622381/EEG (10.98/16.98) THE IMPERIAL	. 15
(19)	28	30	19	BRANDY & ATLANTIC 830351/IIG (10 98/16 98) NEVER S-A-Y NEVER	2	71	75	71	9	THE TEMPTATIONS MOTOWN 530937 (10.98 EQ/16.98) PHOENIX RISING	57
20	21	18	18	SOUNDTRACK A' BLACKSROUNDATIANTIC STREET, 100 9617 981 DR. DOLITTLE THE ALBUM	1	72	71	63	21	MASTER P ▲* NO LIMIT 53539*PRIORITY (12.99/19 98) MP OA LAST DON	1
	_	_	-		-	73	67	55	36	CHERRY POPPIN' DADDIES & MOJO 53081 UNIVERSAL 110 9816 99 EE ZOOT SUIT RIOT	17
1	37		2	CELINE DOOK, GLORIA ESTEFAN, ARETHA FRANKLIN, SHANKA THAKIN & MARKAN CAREY VH.1 DIVAS LIVE EPIC 69600 (11) 98 EQ1.7 98)	21	74	69	58	45	SOUNOTRACK A™ SONY CLASSICAL 63213 (10.98 EQ17.98) TITANIC	1
22	18		2	PHIL COLLINS FACE VALUE/ATLANTIC 83139/AG (10.98/16-98)HITS	18	(75)	94	109	5	SHAWN MULLINS SMG 69637/COLUMBIA (10.98 EQ16.98) IIII SOUL'S CORE	75
(23)	29	25	22	DMX ▲ RUFF RIDGESDEF JAM 558227*MERCURY (10.98 EQ16,98) IT'S DARK AND HELL IS HOT	1	76	63	33	20	REBA MCENTIRE ● MCA NASHVILLE 70019 (10.981)6 989 IF YOU SEE HIM	
24	20	15	5	MARILYN MANSON NOTHING 90273/INTERSCOPE (11 56/17 98) MECHANICAL ANIMALS	1	_	70	76	25		+-
25	26	23	9	KORN ▲ IMMORTAL 69001*/EPIC (11.98 EQ/16.98) FOLLOW THE LEADER	- 1	77	79	_		RCA 67660* (10 98/16 98) BEFORE THESE CROWDED STREETS	
26	24	19	17	SOUNDTRACK & COLUMBIA 69440 (11.58 E0/17.98) ARMAGEODON — THE ALBUM	1	78	77	57	4	CHRIS ISAAX REPRISE 46649WARNER BROG. (10 98/16 98) SPEAK OF THE DEVIL	41
27			-		-	79	76	70	57	USHER A* LAFACE 26043/ARISTA 10 96/16/98) MY WAY	
	27	26	8	ROB ZOMBIE • GEFFEN 25212* (10.98/16.98) HELLBILLY DELUXE	5		_				-
	27	26	4	ROB ZOMBIE • GEFFEN 25212* (10-96/16-96) HELLBILLY DELUXE KEITH SWEAT • LEXTRA 622428152 (10-96/16-96) STILL IN THE GAME	6	80	NE	N Þ	1	SOUNDTRACK WARRESUNSETREPRISE 47140/WARRES 8905. (10.9812.98) PRACTICAL MAGIC	-
28			-			80	NE:	N ▶	19		80
28 25	22 15	12	4 2	KEITH SWEAT & CLOSTRA 629620CG (10 09/16 50) STILL IN THE GAME MACK 10 HOD BANGHY 53512*/99009TV (10:09/16 50) THE RECIPE	6 15	-		_	_	SOUNDTRACK WARRER SUNSET/REPRISE 47140/WARRER BROS. (10.98/17.98) PRACTICAL MAGIC	45
28	22		4	MACK 10 HOD BANGEN 55312-9900817 (10-98716 598) STILL IN THE GAME MACK 10 HOD BANGEN 55312-9900817 (10-98716 598) THE RECIPE HOLE ● DOC 25364QUITEN (10-98716 598) CELEBRITY SKIN	6	81	73	_	19	SOUNDTRACK WARRER SURSETREPRISE 473-03/WARRER 8005, (10, 98127-90) PRACTICAL MAGIC RAMMSTEIN ● MOTORISUAH 53990 INSUANO (10, 98 EQ16, 98) ■ SEHNSUCHT	45
28 25 30	22 15 31	12 — 24	4 2	RETH SWEAT & ELECTRA EXPLANEED (19 ow) is any MACK 10 two downer so 312-99000FT (10 ow) is any MODE = 002-21644CEPTH-110 0016-00 * * * * HOT SHOT DEBUT* * *	6 15 9	81	73 49	82 81	19	SOUNDTRACK WARRER SUPSTREETING 47 SOWMARER 800S (10.08) 27 500 PRACTICAL IMAGIC RAMMSTEIN © MOTORSLASH SOSSOLING (10.08 EQ1.5.98) SEHNSUCHT TELA NAV-ALOT 46588YRGEN (10.08) EQ15 (9) NOW OR NEVER	45 45 3
28 29 30	22 15 31 MEN	12 — 24	6	NETTH SWEAT & DECRETA CARCETED (19-90) 6-90 STILL IN THE GAME MACK 10 NO DEMONS POSIT-PROPORT TO SWEE 590 *** HOT SHOT DEBUT ** *** HOT SHOT DEBUT ** *** HOT SHOT DEBUT ** *** BOTHAN *** GO DHAN LIVE 1966 THE 90014, ALBERT MALL CONCERT	6 15 9	81 82 83	73 49 83	82 81	19 2 50	SOURDTRACK waves bedestrethes 2712/hauses 8005 (10 50) 7 80 PRACTICAL MAGIC RAMMSTEIN 9 WOTONS, ALM 19590 (NEW DO (10 50) 7 80) SENINSUCHT TELA 802-AUT 46460 (NEW CO) 10 (10 50) 7 80 NOW OR NEVER SPICE GIRLS, 3 / work 4011 (11 50) 7 90 SPICEWORLD	45 45 3 84
28 29 30 31	22 15 31 MEV	12 24	4 2 6	RETHIN SWEAT & DICTION ADDRESSED TO SWIFE AND MACK 10 NO DANGER SIDE PROGRETINE SWIFE AND * * * * NOT SHOT DEBUT * * * BOB DYLAN BOB DYLAN BOB DYLAN ROUND SWIFE AND SWIFE AND ROUND SWIFF	6 15 9 31 8	81 82 83	73 49 83 NE	82 81	19 2 50	SOUNDTBLCK waves suscringings of trainwaves along 105 bill 2 800 PRACTICAL MAGIC RAMMSTEIN & MOTORCAMS SPRINGEARD 100 90 CO14 5 80 BB SCHRISUCHT SPARCE GRIES 3 Vindow 4501 111 1987 3 90 SPICKYNDEID SOUNDTBLCK BRANCH (105037-1970-1138 1502) 500 SAM — THE SOUNDTBLCK	45 45 45 3 84 74
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THES	WEEK	2 WIGS AGO	WKS. ON CHART	ARTIST MINIST SHOWNERS HAVE USED THE STREET OF EQUIVALENT FOR CASSETTECTS	PEAK POSTION	THIS	UAST	2 WHS AGO	WKS ON CHART	ARTIST ARTIST THE BUYERS A MANBER POST TRUTTING ASEL SUPPOSTED LIST PRICE OR EQUIVALENT FOR CASSETTECT)	PEAK POSITION
107	96	87	93	XSCAPE ● 50 50 DEF 68042/COLUMBIA (10 ±8 EQ/16 38) TRACES OF MY LIPSTICK	28	154	158	146	60	INSANE CLOWN POSSE ● ISLAND 524442 (10.98 EQ:16.98) THE GREAT MILENKO	63
108	110	98	8	ENRIQUE IGLESIAS FONOVISA 080002 (10 % EQ/16 (98) COSAS DEL AMOR	64	(155)	NE	w>	8	BILL ENGVALL WARNER BROS. INVSHIVLED 47090 (32 TB/16 19) DORKFISH	155
109	105	98	18	MONSTER MAGNET AIM 540908 (10 98 EQ:15:98) [22] POWERTRIP	97	158	152	143	48	METALLICA ▲	1
110	98	53	3	MOS DEF & TALIB KWELI ARE BLACK STAR BLACK STAR BLACK STAR	53	157	157	162	10	JENNIFER PAIGE EDGL AMERICA 16217 LMOLL/WOOD (10.94 EQ/16.98) III JENNIFER PAIGE	139
111	102	59	8	BRAND NUBIAN AUSTA (20024* (10.59/16.590 FOUNDATION	59	158	159	146	53	GREEN DAY ▲ 1627656 46794WARNER 6105. (10.9616.98) NIMROD.	10
(112)	147	144	10	FIVE ANTIA 19003 III 9975 90 III	112	159	143	121	8	NICOLE THE COLD MINDEASTWEST (2209/EEG (10.98/16.98) MAKE IT HOT	42
113	111	96	98	BIG RAD VOCOCO DADDY ● COCUMULE SCHOMERICCOM ILO MICH SEE BIG BAD VOCOCO DADDY	47	160	155	138	24	VARIOUS ARTISTS POLYGIUM TV 558299MERCURY (10.98 EQ17.98) PURE FUNK	51
114	110	1/4	23	GARBAGE ALMO SOUNDS BOOLBANTEMSCOPE (10 98/16 98) VERSION 2.0	10	161	150	195	8	VARIOUS ARTISTS POLYGRAM TWPOLYDOR 565357/MAIN (10 96 EQ:17 98) PURE DISCO 3	155
115	106	89	4	LYLE LOVETT CURB 11831/MCA 116 98/24 96: STEP INSIDE THIS HOUSE	55	162	161	124	9	SOUNDTRACK TYT SOUNDTRAA 8210/TYT 110 98/17 98) BLADE	36
116	113	103	30	SEMISONIC ● MCA 11733 (10 99/16 99) III FEELING STRANGELY FINE	43	163	142	115	24	VONDA SHEPARD ▲ SOURCE GROUP COLL SHEET COL	7
117	104	90	10	LUTHER VANDROSS VIIGUN AKORO (1) SINT SIN	26	164	164	158	31	LIMP BIZKIT FUP 90124/INTERSCOPE (10 58/16 58) THREE COLLAR BILL, Y'ALL	100
118	95	49	3	SOUL COUGHING SLASH 468007-WARNER BROS. (10.99/16 98) EL OSO	49	185	158	134	51	MASE A' BAO BOT 73017*/ARSTA (10 98/16 98) HARLEM WORLD	1
(119)	ME		1	TRAVIS TRITT NO MORE LOOKING OVER MY SHOULDER	119	166	151	123	12	CLEOPATRA MAVERICK 46826/WARNER BROS. (10 98/16 98) EEE COMIN' ATCHA!	109
=			-	WANNER BROS. PERSYNILLE I 47097 (10 SIEZIS SIG)	***	167	165	155	13	TRIN-I-TEE S:7 B-RITE 90094/WTERSCOPE 10 98/15 98/ III TRIN-I-TEE 5:7	139
120	118	101	35	SILKK THE SHOCKER ▲ NO LIMIT 50736* PRIORITY (30 98/16 98) CHARGE IT 2 DA GAME	3	168	154	117	26	SOUNDTRACK • INTERSCOPE 90169* (11 56/17 96) BULWORTH — THE SOUNOTRACK	10
121	121	100	26	GEORGE STRAIT ▲ MCA HASHMILE 70020 (10.99/16.94) ONE STEP AT A TIME	2	169	93	-	2	SON VOLT WARMER BROS 47092* (10 98/16 98) WIDE SWING TREMOLO	93
122	117	78	3	ELVIS COSTELLO WITH BURT BACHARACH PAINTEO FROM MEMORY MERCURY 536002:11 58 1017:98	78	170	146	111	10	VARIOUS ARTISTS PURMISTER FLEX THE WIS TAPE VOLUME III 60 MINUTES OF PURK THE FINAL CHAPTER	4
123	124	122	29	EDWIN MCCAIN ● LANANTLANTIC R2995/RG 130 98/25 98/ IIII MISGUICEO ROSES	73	_			-	D00-8-647-79CA (10-98-18-98)	-
124	126	108	25	BIG PUNISHER & LOUG 67512*90A (10 98/16 98) CAPITAL PUNISHMENT	5	171	162	136	4	LEE ANN WOMACK DECCA 70010/MCA HASHVILLE (10 18/16 96) III SOME THINGS I KNOW	136
125	91	46	3	GANGSTA BOO HYPHOTIZE MINOS 1685/RELATIVITY (10 98/16 98) ENQUIRING MINDS	46	172	166	168	8	TATYANA ALI MUWORK GRESGEPIC (10 SE EQ 16 90) (5) KISS THE SKY	106
				* * * PACESETTER * * *		173	138	161	11	VARIOUS ARTISTS WALT DISNEY 60625 IS 98/9 981 HALLOWEEN SONGS & SOUNOS	73
126	183	175	27	ANDREA BOCELLI PHUPS 462033 (10 58 EQ17 56) ARIA THE OPERA ALBUM	59	174	NE	wÞ:	1	VARIOUS ARTISTS STEVE AUSTIN'S STONE COLD METAL	174
127	109	99	11	POINT OF GRACE MORD 69456/EPIC (10 98 EQ16 98) STEADY ON	24	175	163	154	21	MO THUGS FAMILY FAMILY SCRIPTURES CHAPTER II: FAMILY REUNION	25
128	116	113	56	JON B. ▲ YAB YUM/SSO MUSIC 6780S/EPIC (10 98 EQ16 98) COOL RELAX	33	(176)	196	198	55	LOREENA MCKENNITT & DUNCAN FOID 46719 WARNER BYDS (12 96) 6 961 THE BOOK OF SECRETS	17
129	123	102	24	LEANN RIMES ▲ CURB 77901 (10:99:37:98) SITTIN' ON TOP OF THE WORLD	3	177	177	151	57	BROOKS & DUNN A' THE ORESTON HITE COLLECTION	4
130	125	110	70	K-CI & JOJO ▲ MCA 11613* (10.98/16.98) LOVE ALWAYS	6	178	168	164	35	JAGGED EDGE SO SO DEF GALAL COLLAMBA (10 98 EQ 16 98) A JAGGED ERA	104
131	130	119	60	MASTER P ▲* NO LIMIT 50609*/PRIORITY (10 59/36 98) GHETTO D	1	179	178	163	54	KENNY WAYNE SHEPHERD BAND • ROQUITON 24697WAYNE BRCS (02.967649) TROUBLE IS	74
132	112	75	3	JONI MITCHELL PEPRISC 46453/WARNER BROS. (10 96/16 98) TAMING THE TIGER	75	180	186	174	61	FLEETWOOD MAC A" REPRISE 46702/WWINER BRCS 110 9617 961 THE DANCE	1
133	127	105	20	THE SMASHING PUMPKINS ▲ VWGIN 45879* 111.99/17 981 ADORE	2	-	187	180			177
134	120	54	3	PJ HARVEY (SUANO 524563 (10 98 EQ16 98) IS THIS CESIRE?	54	181			29		+
135	134	137	32	FASTBALL & HOLLYWOOD 162130 (10 98 EQ16 98) ER ALL THE PAIN MONEY CAN BUY	29	182	170	147	20	SASSYCHOON DESIGNATION CLD 94 CQ 14 SE	70
138	80	-	2	LESS THAN JAKE CAPITOL 57663* (7.98/12.98) HELLO ROCKVIEW	80	183	180	159	24	TAMIA QWEST 46213/WARNER BROG (10.98/16.98) TAMIA	67
137	145	139	19	VARIOUS ARTISTS RAZOR & TIE 89004 (11 96/17 96) MONSTERS OF ROCK	112	184	135	118	5	VARIOUS ARTISTS TIME LIFE SOID IMADACY (17 96 19 98) SONGS 4 LIFE — FEEL THE POWER!	118
138	141	127	56	BRIAN MCKNIGHT & MOTOWN 536215 (10 98 EQ 16.98) ANYTIME	13	185	172	199	16	NEWSBOYS STAR SONG 459375VRGIN (10 98194.98) STEP UP TO THE MICROPHONE	61
139	82	-	2	SEPULTURA ROADRUNNER 8700 (10.98/1598) AGAINST	82	186	193	187	53	MARTINA MCBRIDE & RCA (NASHVILLE) 67516/RLD (10 98/16.96) EVOLUTION	24
140	107	62	5	MAGIC YRUNG LIMIT S0017*/PRODRITY (10 98/26 98) SKY'S THE LIMIT	15	187	173	128	5	SHAQUILLE O'NEAL TWISH \$40947/AMM (10.58 EQ16-98) RESPECT	58
141	133	106	31	JO DEE MESSINA CURS 77904 (10.98/16.98) I'M ALRIGHT	61	188	188	177	14	VARIOUS ARTISTS ARISTA MASHVILLE 18890 (10 98/1698) ULTIMATE COUNTRY PARTY	83
142	148	149	52	BARENAKED LADIES ▲ PEPPISE 46393/WARNER BROS. 110 96/16:98/ ■ ROCK SPECTACLE	86	(189)	NE	WÞ	1	THE FLYS DELICIOUS WINTL 74006/TRAUMA (10 96/16 98) THE HOLIDAY MAN	189
143	139	125	24	GARTH BROOKS CAPITOL PASHYLLE 54572/CAPITOL NASHWILLE (44 98 CD) THE LIMITED SERIES	1	190	189	186	19	CLAY WALKER GART INSERVILED SKYDDWARNER BYOS CHARMITED HID 98/15 98: GREATEST HITS	41
144	114	79	6	CANIBUS ● UNIVERSAL 53136* (10 99/16 99) CAN-I-BUS	2	191	175	148	12	MARY J. BLIGE ● MCA 11848+10 98/17 98) THE TOUR	21
145	132	120	11	SQUIRREL NUT ZIPPERS MAMMON SICURO* 110 SQ EQ16 SIX PERENNIAL FAVORITES	18	192	136	-	19	JACI VELASQUEZ MIRRIWWORD 66311/17/C (10 58 EQ16 58) JACI VELASQUEZ	56
146	131	141	3	SHAKIRA SONY DISCOS RZ746 (10 98 EQ/15 98) DONGE ESTAN LOS LADRONES?	131	193	184	169	3	WILL DOWNING & GERALD ALBRIGHT PLEASURES OF THE NIGHT	169
147	153	145	8	MONIFAH UPTOWN 531559UNIVERSAL (10 9816-98) MO'HOGANY	136	(194)	DF.1	ATRY	8	EVERYTHING BLACKBRO 380335RE (10 59/14 59) SUPER NATURAL	173
(148)	NE	wÞ	1	BRUCE HORNSBY IICA 67468 (13 99/19 99) SPIRIT TRAIL	148	195	174	135	4	THE CHEMICAL BROTHERS PROTECTION OF A DUBLE AND	95
149	140	114	22	NATALIE MERCHANT ▲ ELEXTRA 62196/EEG (10 98/16.98) OPHELIA	8					HELLING CONTROPORTING FLAGORICAL TIL SELESES	1
150	137	126	16	MAXWELL ● COLUMBIA 68968* (10 98 EQ26 98) EMBRYA	3	196	194	181	65	PUFF DADDY & THE FAMILY &* BAD BOY 73012*WRISTA (10.98/17.98) NO WAY OUT WILLIF NELSON (NAME SAME) (10.98 FO16.98) TFATRO	104
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ISLANDLIFE PROMOTES THREE U.K. EXECS

(Continued from page 8)

popacts. Next year it will launch the career of female singer Marlena, who has been developed as a writer by Blue Mountain for three years.

Acquisitions cannot be ruled out, organically." At present, there are no plans to open other offices in continental Europe or Asia. Unlike other recent startups, such as V2, the company says it does not want to "create an overhead that creates the need for immediate bits."

For the moment, Rykodiac U.K. and Palm Pictures will have separate rosters and be managed separately. Palm Pictures is distributed by 3MV, and Phicaling more thanks William

and Rykodise goes through Vital. Islandilie's U.K. operations include Palm Pictures, which is both a label and a film company; Blue Mountain, Rykodise LdV, Manga Entertainment, producer of animated videos; and film distributor Josis Cinemas, which also owns three movie theaters in England and Scotland.

The company's head count, excluding Rykodisc and Manga, is 15 people

in London. The U.S. and U.K. operations work in very close collaboration, says Norbury, and neither is regarded as a "head office."

"We don't," he says, "want to fall into the trap where one company signs an act then tries to get it released in the U.S., and they suddenly ask, 'What's this?'"

Internationally, Palm Pictures will use the marketing and distribution resources of Rykodiac. However, it has licensed its first few acts to Virgin in France and has deals with Rough Trade in Germany, Munich in the Netherlands, and MNW for Scan-

dinavia. A key change next year will be the indie status of Bipe Montain Music, the music publisher owned by Chris Blackwell. On Jan. 1, 1999, it will end are relationship with PolyCram Island Music Publishing. The move ends a loyear deal under which the moder administered the catalog, which includes rights to songs by Bob Marky Free, James, Julia Furtham, John Martyn, and Barring Spear.

For the moment, the company intends to administer its own rights in the U.S. and its European rights from London; it's in negotiation with sub-publishers to handle other key territories. Norbury has been overseeing the etirities of Rhe Meuritain

seeing the activities of Blue Mountain for the last three years, as well as Bob Marley Songs, which has a deal with Blue Mountain. "It's very sad to be leaving Poly-Gram," says Norbury, "especially as

"It's very sad to be leaving Poly-Gram," says Norbury, "especially as we've been working together with [PolyGram Island U.K. managing director] Richard Manners for so long."

Manners says the feeling is "mutual, not least because Blue Mountain gave me my first job 13 years ago. But I respect Chris' decision and his burning desire to go independent. The catalog is a significant body of work. It's been terrific to have, but it's not catastrophic." In the U.K. Blue Mountain has the

rights to the U2 catalog and is looking forward to the royalties from this month's "The Best Of U2 1980-1990."

BETWEENTHE BULLETS.

by Geoff Mayfield

EASY TO BE HARD. The album may be called "Vol. 2... Hard Knock Life," but with its third week at No. 1 on The Billibard 2016, appears that rapper Jay-Z is on Easy Street. Showing atrong sales continuity for the genre, the album knocks down 186,000 units in its third week, down just 10.5% from the previous chart. Of the five hip-bop titles that have topped The Billiboard 200 this

year, Lauryn Hill's solo debatt was the only one to post a larger sum, with 213,000 copies, in its third week.

Hill retrains to No. 2 position (128,500). She and Jay-Z have the only albums that exceed the 100,000 march this issue, and it appears both will hold their places on next issue chart. If that comes to past, Jay-Z is latest will join Hill's in being the only rap albums this year to spend as many as four weeks at No. 1 on the big chart.

Despite the recent successes enjowed by Jay-Z, Hill, Beastie Boys,

Despite the recent successes enjoyed by Jay-A, Hill, Beastle Boys, and Snoop Dogg, rap still trails soundtracks as 1998's champion category. Including the 16 weeks that "Titanic" anchored the top position, soundtracks have been No. 1 for 20 weeks this year, compared with 15 weeks for rap.

WHAT'S NEW The He Sho Debut on The Billboard 200 belongs to a 32-year-old recording, as Bob Dylan's much-bostlegged 1966 U.K. Its official release, Bowing at No. 51 with 30,000 units, the two-dies set edges out rap act Heltah Skeltah, which enters at No. 34 with 36,500 units.

The last two Dylan albums, last year's Grammy-winning "Time Out Of Mind" and 1986's "MTV Unplugged," abit higher chart debats, the former at No. 10 and the latter at No. 23. However, the new set does enter higher than the other three Dylan collections that have been released since The Billhoard 300 picked up SoundScan data in May 1191. The previous outing in Dylan's "Bookley Series," a 1991 boxed set, bowed at No. 76 a month and a half before the conversion to SoundScan. 1 peaked at No. 49.

We're getting into the thick of the fourth quarter's pile of by releases. Tessley (27) brings Dre Hill, Flath Evans, R.M., Neil Diamond, Phiah, and Prakazrel Michel (the Fugees member know as Frank). Then every Tuesdey in Vouember is check-ful of goodles, with Beck, Hanson, the Reilling Stones, 311, Oasis, Duran Duran the Cardigans, the John Lennon box on the single-die distillation), and the much-anticipated set from Alania Morissette. With her new video getting bits of opposure on MTV and VIII and publicity beginning to pick up atoms, organized to the new Morissette can be seen with an 138° gain. Z. Monns, where the previous allowing loops 12-7.

CHANNEL SURFING: The Oct. 11 premiere of Janet Jackson's HBO concert grabs The Billboard 200's Greatest Gainer (68-43 with a 48% sales bump). She also has a hot week on Top R&B Albums (see Datu Faison's Rhythm Section, page 26)... Shania Twain has seen growth in the two chart weeks since her "Behind The Music" apecial first ran Oct. 4 on VHI. Last issue, she picked up the big chart's Greatest Gainer as she jumped 8-7. This issue, she bullets again with a 2.500-unit increase, rising to No. 3. Another album that features Twain, "VH1 Divas Live," which also features Celine Dion, Gloria Estefan, Mariah Carey, and Aretha Franklin, rises 37-21 with a 20% gain in its second week. The only VH1-related album to ever attain a higher rank was Counting Crows' "Across A Wire—Live In New York," which also included songs from an MTV special. That set peaked earlier this year at No. 19 . . . Five should give a high five to TV. Its appearance on "Live With Regis & Kathle Lee" and MTV's 'Total Request" yields a 30% gain, good for a 147-112 jump on The Billboard 200 and a 4-2 move on Heatseekers. A few weeks ago, "Total Request" fueled 'N Sync's ascent to No. 2 on the big chart . . . Take another bow, Rosie O'Donnell. Your daytime show given Brandy an 11% gain and a nine-place jump on The Billboard 200 (28-19) . . . Those Bellagio apots keep selling Andrea Bocelli albums (Between the Bullets, Billboard, Oct. 17). Not only does "Romanza," which contains the music heard during the commercial, continue to rise (60-49, a 13% gain), "Aria-The Opera Album" moves up (183-126, a 57% gain). The tenor did concerts and local print media in New York, Washington, D.C., and Fort Lauderdale, Fla., during the tracking week, but his label, Philips, says the Bellagio spots continue to be the spark plug for his rise.

T'S BEGINNING TO LOOK a lot like Christmas, already, on Top Pop Catalog Albums, as two Mannheim Steamroller seasonal sets re-enter that list, the earliest that Mannheim's Christmas fare has appeared on this chart in any year since the list bowed in 1991.

WIPO TREATIES GET FINAL U.S. OK FROM SENATE (Continued from page 6)

say, I rather like the view."

Senate ratification makes the U.S. the first of the world's major powers to ratify the important treaties and will serve as a catalyst for other nations to take action soon. Nic Garnett, director general of the

Nic Garnett, director general of the Prono-International Pederation of the Phonographic Industry (IFPI), calls the action a "dtal breakthrough", asying, "It underlines the importance of copyright-based industries to the economy". Darrell Panethiere, the IFPI's legal adviser in charge of WIPO issues, calls the U.S. passage and ratification "a very positive sign for the rest of the

calls the U.S. passage and ratification
"a very positive sign for the rest of the
world. America's the largest market
for sound recordings, and it shows it
is taking this seriously."
The U.S. laws will also add mo-

mentum to the process of passing legislation to enact the WIPO treaties in other countries. Says Garnett, "The pressure is

Says Garnett, "The pressure is now on for the rest of the world to keep up with the U.S. and adopt the WIPO (treaties). This is particularly true in Europe."

Panethiere says the IFPI expects the U.S. ratification "to speed things up enormously" in other countries. The U.S. legislation "provides a comprehensive model for how (the WIPO terms) can be implemented," he says. "This legislation is also unlike any other single country's legislation in that it would regulate an interna-

tional business environment."
The other large single market for music, the European Union, already has legislation before the European Parliament to implement the terms of the WIPO treaties, namely the

of the WIPO treaties, namely the Copyright Directive. "The fact that the U.S. has reached agreement has to influence how the [European Community] will act."

says Panethiere. "They are moving along on the same basic principles." The issue of liability for online transactions is covered in the Electronic Commerce Directive due to be

published at the end of October. The WIPO treaties were negotiated in 1996 in Geneva, Switzerland, by 160 nations. Thirty signatory nations must ratify before they go into effect. One treaty atrengthens the general copyright protection provisions of the current Berne Convention treaty, adding highlity quidelines and anti-

One treaty strengthens the general copyright protection provisions of the current Berne Convention treaty, adding liability guidelines and antipiracy encryption protections for cyberspace commerce. The other treaty deals specifically with sound

DECONSTRUCTION, ARISTA LINK (Continued from page 6)

"Acts like Monkey Mafia and Deep Dish are better served in a streetwise indie fashion," Goldstuck says. "Still, we'll be completely cooperative. For example, Danny Conniglio, our inhouse dance/crossover promoter, was very much involved in laying the groundwork for the Deep Dish single, The Future Of The Future." "Previously, deConstruction's U.S.

licensing scenario let the label funnel its music through a variety of BMGaffiliated labels. Under the new agreement, two of

deConstruction's acts, Lionrock and Death In Vegas, will continue to be licensed to Arista's joint venture, Time Bomb Records.
"DeConstruction represents a

tremendous addition to Arista, both in the special quality of their roster, as well as in the reputation the label enjoys in the alternative music acene on both sides of the Atlantic." Say Arista president Clive Davis. "We intend to nurture the street credibility of deConstruction as an independent entity in the U.S. and abroad, while looking forward to tecuting-edge artists they bring to the Arista family."

DeConstruction is headed by copresidents Pete Hadfield and Keith Blackhurst. They were unavailable for comment at press time. recordings and addresses the issue of electronic circumvention of copyright protection systems.

At this stage, only three other nations, Moldova, Belarus, and El Salvador, have ratified both WIPO treatles. The Kyrgyz Republic and Indonesia have ratified only the general, non-phonogram treaty. The U.S. ratification followed

approval of the treaties by the Senate Foreign Affairs Committee Oct. 15 and passage of the final enabling bill, the Digital Millennium Copyright Act, by the Senate and House Oct. 12 (Billboard, Oct. 20).

BLUEGRASS ACTS (Continued from page 8)

Tim Austin and Dan Tyminski, producers). Recorded event of the year was

"Longview" (Rounder Records; Ken Irwin and Longview, producers). The Gibson Brothers were named emerging artist of the year. Chubby Wise and Carlton Haney were inducted into the Bluegrass

Music Hall of Honor. Wise established the bluegrass fiddle sound on recordings with Bill Monroe in 1946 and 1947. Haney produced the first bluegrass festival, at Fincastle, Va., in 1965.

The awards show was hosted by

Skaggs and Rhonda Vincent and broadcast to more than 300 U.S. radio outlets and 14 international markets. The awards are commercially very important, says Tower Records Nashville GM Jon Kerlikowske, whose retail store is a primary buegrass seller in this market. "We immediately set up endeaps

for the winners," Kerlikowske notes, adding that "the show has a lot of impact in that market. Bluegrass is traditionally not a big seller, but the endcape usually let people know who won. We'll sell well."

The bluegrass awards are voted on by more than 2,500 members of the International Bluegrass Music Assn.

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ARISTA'S PROFILE RUY WIDENS ITS CURRENT AND OLD-SCHOOL ROSTERS (Continued from page 1)

music. "Arista may been living large in the urban music scene now, but in those early days, it wasn't really a big player. These are viable artists in contemporary and legendary terms. We are eager to get started."

The first release on the new imprint, Profile/Arista, is DJ Quik's "Rhythmalizm." due Nov.

Rumblings of Arista's purchase of Profile first surfaced in June (Billboard, June 13).

Business affairs brought to our attention that Profile was un for sale some months ago," says VP of A&R Keith Naftalv. "We were psyched to hear that and were very much interested in pursuing such an acquisition based on the heritage, legacy, and consistency of Profile. It feels like a perfect fit. Both companies have a tight roster with an emphasis on quality

According to sources, Profile, which started serving up pio-neering hip-hop in 1981 with Run-D.M.C.'s "It's Like That," sold for \$12 million, although Profile president Steve Plotnicki and Arista executives declined to confirm the figure.

However, Ridenour says that the lengthy negotiation time didn't have anything to do with monetary issues.

Whenever you get into a situation like this, where you're dealing with a company founded from the ground up, it is hard to make a deal go down," he says, "But we are a perfect home for this label's artists and catalog based on our

Billocard

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Generations

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Various Artists

"The Wandering Eyes Sing Songs

Of Forbidden Love

(Lazy S.O.B.)

News Bodates Twice Baily

Hot Product Previews

Every Monday

A new Billboard Challenge begins

every Thursday. This week's champ

track record with urban music." Plotnicki, who retains publishing rights to the Profile catalog. will also retain ownership of his dance label. Sm:)e Communications, and his progressive adult label. Astor Place Recordings, All donce meterial that was original. ly released on Profile will shift to Sm:)e. Astor Place and Sm:)e will continue to be distributed by Dis-

tribution North America. Plotnicki says he decided to sell Profile because "the rap business is not conducive to independence anymore, and we like our inde-nendence. It was never a contest of who could pledge the most money. I was truly concerned where these songs and people ended up. It's personally more rewarding to be bought out by a great label, as opposed to just someone with a lot of money.

He adds that his company. which will now focus on the Astor Place and Sm:)e labels, will not lay off any of its 14 full-time omployees due to the cale

Although Arista has no plans for a commercial single from the DJ Quik album, the label will release a white-label 12-inch of Quik's "Hand In Hand" for clubs and promotion use within the next few weeks. The flip side will feature "Medley For A V" (also known as "The Pessy Medley"). an all-star track with Snoor Dogg, Nate Dogg, and El DeBarge.

"This record has a quick turnaround, so we just want to get something out there to promote our new connection to Profile and Quik's CD," Naftaly says. New York's Camp Lo, whose

KRS-ONE NAMED VP OF A&R AT WARNER/REPRISE

ton five of R&R Ton Albums, is working on a follow-up for a scheduled 1999 release. Other release plans are still being monked out

Nafataly adds. "This is all very new and we are still checking each other out to find out what the future holds. We want to align ourselves with stars and notential headliners, which means we might not continue with a few artists. But we will give everyone a chance to rise to the occasion.

The decision of whether to add

extra staff is also un in the air. "My understanding is that we are just picking up the ball and running with it internally for now," says Drew Dixon, senior director of A&R for Arista's black music division. "There is one Profile A&R man (Will Ful-1997 debut album entered in the ton) who may move over but we haven't reached that decision

Dixon says she is personally excited to work with musicians she grew up listening to and using the catalog to develop

slamming compilations. "I'm excited more as a fan of " she says. "These are hip-hop bands I loved as a 12-, 13-, or 14year-old, like Run-D.M.C., Special Ed. Rob Base & D.J. E-Z Rock, N2Deep, and Poor Righteous Teachers. Having these tracks at our disposal will help us nut together some ton-drawer

compilations. Meanwhile, Sm:)e released an album from U.K. production team Rae & Christian Oct. 13, On the same day, Astor Place put out the solo album from Paul Schwartz, the producer of the album "Aria." which has been on the Top Classical Crossover shart for more than 50 weeks. Work on a second "Aria" album is under way.

A tribute to singer/songwriters of the 1960s New York folk his vast artist contacts amossed scene is being readied for the first quarter, with cuts from Chrissie Hynde, Marshall Crenshaw, John Gorka, and Ron Sex-

> Plotnicki formed Profile with Cory Robbins in 1981, Robbins sold his 50% to Plotnicki in 1994 for a reported \$3.5 million.

(Continued from page 1) wishing for since the day I became former member of rap duo Dr.

president of Reprise almost four years ago, [it's] that we could get into the black music business in a credible. Reprise-like fashion. says Reprise president Howie Klein, "Bringing Kris in as VP of A&R is exactly what we have need-

Reprise's roster contains virtually no R&B or hip-hop/rap artists, with the exception of multiple Grammy winners Take 6 and the newly signed rap act Shootyz Parker says signing a three-year

contract at the label was the result of a chance meeting with Reprise senior VP of A&R David Kahne Parker who had been at the

label office discussing the possibility of a production deal with Warner Bros. VP of A&R, black music, Allison Ball-Gabriel, ran into Kahne on his way out.

"After having a two-hour conversation in the lobby at Warner with Kahne about how I could work here, I said this is something I could do," says Parker.

Kahne says there was much to recommend Parker, "The fact that he's really good in the atudio and he's real smart [means] he can find some acts to develop. He's not only bright but a really responsible person. It's a really big thing for him. He's been developing a lot of great acts (in the past), but it's pretty much an open book now with what he can do and how he can follow through," says Kahne.

What remains to be seen is whether Parker can handle being on executive and an artist at the same time. In March, Jive will release Parker's 10th album, "Maximum Strike," a project that the

rapper says is already "in the can I let [Jive] know that there was a possibility of me going to do A&R at Reprise," Parker says. "They tried to discourage me, but

I had already made up my mind, and I felt very good about that." Parker now joins the ranks of R&B artists who have also become high-level music industry executives. In 1987, Andre Harrell, a Jekyll & Mr. Hyde, founded Uptown Records, He left that company in 1995 to become Motown's president

Dwight Myers, better known as the rapper Heavy D, was named Harrell's successor as president of Uptown. He exited that post in 1996 to become senior VP of A&R at Universal Music Group, a position he no longer holds.

During Harrell's stint at Motown, vocalist Al B. Sure! was named VP of A&R, a position that was eliminated in 1997.

Jive president Barry Weiss declines to comment on Parker's Reprise deal Parker says he has four albums remaining on his Jive contract

Kahne says that he's "fine with Parker doing his stuff on Jive . . think that it's a way of keeping your technique up. That's something that's really important to

The rapper/songwriter/producer recorded his first album, "Criminal Minded " for Jive in 1987. His three most successful albums have been 1994's "Return Of The Boom which peaked at No. 5 on Top R&B Albums, 1995's "KRS-One," and 1997's "I Got Next," both of which reached No. 2 on

In addition, Parker has written and/or produced music for a variety of acts, including Channel Live. Ziggy Marley & the Melody Makers, Shabba Ranks, R.E.M., Chubb Rock, and Mad Lion.

"What I think Reprise peeds is literally a leader (in black music), someone who is confident, knows what they're doing, and sits in a meeting not 'jesting' but telling how something is gonna go down and then getting results," says Parker. "The results remain to be seen, but if I have success like I've had with my own career over the last 10 years, we'll be fine."

Parker says his focus will primarily be rap, but he also expects to sign artists of all musical gen-"My ear goes far," says Parker. What will also help, he says, are

during his years of recording and his ability to communicate with artists on their level. "I don't need the managers and

the attorneys. I talk directly with the artist. They trust me . . . and I will never betray that trust," he

Parker adds that he is looking to take hip-hop to another level. "I'm looking to decriminalize hip-hop, including the lyrics," he says, "The lyrics will be as hard as they come. but there's a way to present yourself.

In the past, Renrise parent Warner Music Group came under fire for the hardcore ran releases issued under its then joint venture with Interscope Records. Klein says there is no corporate mandate about the types of acts Parker may sign. "He has free rein, just like any other A&R person who works at Reprise," says Klein. Parker says he'd like to sign

graffiti artists, DJs, and breakdancers-all of whom he feels make up the hip-hop culture-to the label "I'd like [to have] Reprise cor-

ner the market in hip-hop. Reprise would be the absolute authority when it comes to hip-hop," says Parker In addition to his upcoming

album. Parker has written "Criminal Minded," an autobiography to be published in 1999 by Little. Brown and Co.



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N LIPDATE ON BRING EX

'Catch A Fire' Bob Marley Bio Is Published In Definitive Edition

Fire: The Life of Bob Marley," has become one of the best-selling and most applaimed music biographics ever published, its enic account of the music and milion of the late reggae superstar being issued in countries as diverse as Italy,

Japan, Canada, Germany, the United Kingdom. Brazil, and the Czech Republic. "A gripping biography," raved noted author-journalist James A. Michener, "I enjoyed it immensely.

Now original publisher Henry Holt & Company

has released a 1998 "Definitive Edition" by Billboard editor in chief Timothy White. with extensive new material on reggae in Jamaican society, the Central Intelligence Agency's sur veillance of the Soul Rebel, the legal battles over Marley's legacy, and the saga of the next generation of musical Marleys. The book also includes a comprehensive discography and a compelling

interviews, notes on sources, courtroom testimony, and legal and U.S. State Department/CIA documents obtained through the Freedom of Information Act.

This second, fully revised update of "Catch A Fire," its text now 200 pages longer than when the book first appeared in 1983, evolved during the realization by White of a longtime dream: the introduction of Rillhoard's first regularly scheduled Top Reggae

Albums chart, As White

wrote in Billboard when

its reggae chart debuted in the issue dated Feb. 5, 1994 (one day before Bob Marley's 49th birthday), "We at Billboard are here to help reggae and all Caribbean music expand and prosper, chronicling its inroads and charting its commercial strides, As Bob Marley once sang, 'You think it's the end, but it's just the beginning!" The 569-page book is \$15.95 and available at bookstores now

Cliff's Notes Return Him To U.K. Top 10

bu Fred Bronson

WITH THE DEBUT of his latest single on the U.K. rt, Sir Cliff Richard continues to set new records, putting him far above any other artist of the rock era. 'Can't Keep This Feeling In" (EMI) enters the U.K.'s Chart-Track list at No. 15 (see Hits of the World, page 64) and the Chart Information Network chart at No. 10. That gives the enduring artist 64 top 10 hits in a

chart career that spans 40 years and one month. Richard's first chart entry was "Move It," which debuted Sent. 12, 1958, eventually neaking at No. 2 "Can't" is his first top 10 title since "Peace In

Our Time" went to No. 8 in 1993. One of the most amazing things bout Richard's career is that he has consistently hit the charts

during his 40-plus years. There's never been a "comeback," because he's literally never been away. Going back to 1958, he has charted every single year, except for 1975 and 1978, His 64 top 10 hits have been spread out over his entire career; the five-year gan between "Peace" and "Can't" is the longest he's ever experienced, and during those years he was concentrating on starring in the musical 'Heatheliff'

"Can't" is the 120th Richard single to chart in the U.K. That compares with 98 singles for Elvis Presley and 95 for James Brown in the U.S. When it comes to top 10 hits, Richard is way ahead in the U.K. Presley nks second with 55, and Madonna is third with 42. But his total of 64 is almost double the number of top 10 singles anyone has earned in the U.S., where Presley leads with 38.

There's one record still to be broken by the 58-yearold Richard. He has to rack up another 30 weeks on

the U.K. singles chart to beat the 1,149 weeks that ey has spent on that list. Given the speed at which the U.K. chart moves, this may take some time, so look for Cliff to pass Elvis sometime around the millenni-

Some closing thoughts on Cliff: This latest single has earned its sales without airplay on Radio 1 or Vir-

gin Radio, Richard's fans are legion but not enough to guarantee that every single will be a top 40 hit. His last chart entry, "Be With Me Always," stopped at No. 52 in early 1997.

EYES OPEN: "Iris" by the Goo Goo Dolls (Warner Sunset/ Reprise) is No. 1 on Hot 100 Airplay for the 13th week, cement-

ing its place as the longest-running chart-topper of 1998 on this list. In second place is Natalie Imbruglia's "Torn" with 11 weeks, and in third place is Celine Dion's "My Heart Will Go On" with 10 weeks. "Iris" has been on top so long that the movie it comes from, "City Of Angels," is now out on home video

ALBERT HALL (NOT): One year and two weeks on The Billboard 200 with "Bob Dylan Live 1966: The 'Royal Albert Hall' Concert" (Legacy). The fourth volume in Dylan's bootleg series enters at No. 31, good enough to be the Hot Shot Debut.

This 32-year-old recording expands Dylan's album chart span to 35 years and one month, dating back to the debut of "The Freewheelin' Bob Dylan" the week of Sent. 7, 1963.

Talent & Touring Directory On Sale services, security services, staging

Performers, managers, agents, club owners and promoters take note: Billboard's 1999 International Talent & Touring Directory is available for purchase now. With over 16,000 listings from 43 countries the International Talent & Touring Directory supplies tour (CD) planners with a wealth of information. Listings are given for artists, managers/agents, hotels, charter transportation, clubs, venues, in-

& special effects, equipment manufacturers, and much more! Updated annually, the International Talent & Touring Directo-

ry is the authoritative reference source for anyone in the touring community. The book is available now for \$99. To order your copy today call 800-344-7119. Customized listings are

now available on disk or mailing labels. For more information contact Mike Sisto at 212-536-5017.



Corey Kronengold has been named Billhoard's assistant marketing manager for press and publicity. Kronengold comes to Billboard from New York-based public relations agency Bender, Goldman & Helper. In his role as a junior account executive, he handled

strument rentals, sound & lighting

nengold has also worked as a publicist for the Boston Music Awards and for the NEMO, an annual music conference in Boston that attracts hundreds of up-and-coming bands from around the country Kronengold holds a B.S. in

mass communications from publicity for PolyGram video. Kro- Boston University.

Billboard Music Awards MGM Grand Hotel & Casino . Las Vegas . Dec. 7, 1998

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VEAR-TO-DATE OVERALL UNIT SALES

TOTAL 575,672,000 600.932.000 (UP 4.4%) ALBUMS 466.567.000 507.642.000 (UP 8.8%) SINGLES 93,290,000 (DN 14.5%)

13 269 000

13,557,000

> CHANGE DOWN 2.1%

THIS WEEK 14,011,000

CHANGE DOWN 5.3%

11.650,000

11,938,000 CHANGE DOWN 2.4%

OTHER

HIS WEEK 11,239,000

CHANGE UP 3.7%

YEAR-TO-DATE SALES BY ALBUM FORMAT 1000 355,744,000

407.528.000 (UP 14.6%) CASSETTE 109.707.000 98.834.000 (DN 9.9%) 1.116.000 1,280,000 (UP 14,7%)

> 1 619 000 LAST WEEK 1,619,000

> > CHANGE NONE

THIS WEEK

2.772.000 CHANGE DOWN 41.6%

TOTAL YEAR-TO-DATE SINGLES SALES BY STORE TYPE

1997 1998 CHANGE 281.035.000 293,470,000 UP 4.4% INDEPENDENT 66 144 000 76 944 000 IIP 16 3% MASS MERCHANT 117,940,000 132 527 000 UP 12.4% NONTRADITIONAL 1,449,000 4.701.000 UP 224.4%

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND R COLLECTED, COMPILED, AND PROVIDED BY



FAITH

THE NEW ALBUM: KEEP THE FAITH "LOVE LIKE THIS": THE FIRST SINGLE

IN STORES OCTOBER 27, 1998



